TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVI. 917. NEW YORK: SATURDAY, JULY 25, 1896. PRICE, TEN CENTS.

JAMES YOUNG.

FREDERIC DE BELLEVILLE IS BACK.

Frederic De Belleville, who returned last week from Europe, chatted affably about his trip to a MIRROR man yesterday.

"I went across solely to see my father, who, as you may know, is a retired colonel in the Belgian army. He is a hale old man of seventy-eight—the ideal military veteran. After spending a month together at his home in Antwerp, we journeyed to London, where we saw everything at the theatres. Why, father is a fanatic on the drama; he will talk to you about plays and actors from morning till night. It was very stimulating to go to the theatres with such an enthusiast.

"Beerbohm Tree sent us a box for Trilby, and between the acts we paid him a call in his dressing-room. My father came away much impressed with Mr. Tree. "A fine-looking man, isn't he?" and I acquiesced. A little later, father said: "Striking features, hasn't he?" and I replied that Mr. Tree was indeed of impressive mien. A few minutes afterward father said, meditatively: "And what a very significant nose!" I burst out laughing, and said: "Why, good gracious, father, that's a Svengali nose. It's made out of putty." Father joined me in the laugh, but I think his faith in stage beauty was a bit shaken. Mr. Tree, by the way, doesn't use a hideous make-up for Svengali. He makes him up very impressive looking.

"We also went to see Magda with Forbes Robertson as the pastor and Mrs. Patrick Campbell as the heroine. I've never seen Duse or Bernhardt in the part, so of course I can't institute comparisons. All I know is that Mrs. Campbell satisfied me completely. And James Fernandez's performance of the father was one of the most moving bits of acting I've ever seen.

"My trip covered two months and a half; but I got a trifle homesick and cut it short two weeks. Oh, how good it is to be back in old New York! Traveling about is all very pleasant, but in the end it only serves to intensify one's love for the only city in the world.

"When I reopened my house here an unpleasant little surprise awaited me. Some free silver advocate had broken in during my absence and looted the place of all my knives and forks, not to speak of a choice collection of valuable pipes. He walked off with everything he could carry. After the first wail of anguish, I fell on my knees and philosophically thanked Providence that he hadn't taken the wall paper and the carpet."

Mr. DeBelleville will remain next season with The Last Stroke, the Cuban melodrama in which he made so marked an impression here at the Star Theatre last Spring.

MIND READER NEUMAN FINDS THINGS.

Dietrich Neuman, the young Russian mind reader, under the auspices of the *Evening World's* Sick Baby Fund, gave last Wednesday an extraordinary demonstration of his line of work, which the three-sheets described as "Washington Irving Bishop (Deceased) Outdone." A committee of veracious reporters secreted a penny up in Hammerstein's Olympia Roof-Garden, and then met Neuman at the Herald Square Theatre. The mind reader, blindfolded, grasped the wrist of a committeeman and proceeded to turn the leaves of a directory, wherein he soon detected an address near the spot where the coin was hidden. Then Neuman and the committee boarded an open carriage, and the blindfolded man directed the horses to Long Acre Square, where all alighted, and the thought reader led the way to the Olympia roof, where, after ten minutes' introspection, he found the penny.

A motley crowd awaited Neuman in the street below, and cheered him lustily when he reappeared, although few of them had any adequate notion of what he had done. Friday evening, the mind man gave numerous tests of his skill as part of a variety bill at the Herald Square in aid of the fund before-mentioned.

FREE TO PROFESSIONAL CYCLISTS.

Manager Fred Schwartz, during the Summer season, has compiled and published "The Cyclist's Companion," an interesting book about cycling, containing a full and complete treatise on the care and repair of a wheel, learning to ride, the art of fancy riding, touring, dress suggestions, European touring with routes, racing records, medical advice, and other information, which goes to make it a valuable handbook for cyclists. Over five thousand copies have already been sold, and the compiler states that to all professional readers of THE MIRROR, who are interested in the wheel, he will mail a copy o the book free. Send your name and address to Fred Schwartz, publisher, 1813 North Sixteenth Street, Philadelphia, Pa.

JAMES YOUNG.

Of the younger actors of Shakespeare, none has accomplished more in a comparatively short time than James Young. He has already impressed a large section of the theatregoing community with his very genuine and sincere talent for Shakespearean impersonation.

Every one who pays the least attention to the course of the contemporary drama must realize that the stage of this country is in a transition epoch. The old giants of tragedy that were wont to electrify and magnetize their hearers are now scarcely more than names—names that will forever be treasured and cherished, but after all names alone. A new tragic race is therefore inevitable; new men must fill the p'aces of those who can no longer delig'ıt us with their genius. It is a hopeful sign that such aspirants have already begun to force their way to the front.

In this week's MIRROR is the portrait of James Young, whose efforts in the field of Shakespeare and the romantic drama have for the past two years, from time to time, been chronicled in this paper. He is even now recognized as one of the hopes of the stage. Not only in the present manifestation of his gifts, but also in his buoyant, honest ambition is there ample promise that he will some time justify the hopes entertained of him by his admirers. Mr. Young possesses grit as well as talent, and in these days of adventitious success, where the ignoble often triumphs over the genuinely meritorious, grit and perseverance are almost as essential to the artist as gifts and talent.

Mr. Young's honesty of ambition has been widened in many ways. He is a hard and persistent student, as well as an intuitive histrion. Moreover he is interested in all that pertains to his art. He possesses one of the finest collections of theatrical portraits extant. From boyhood he has been bent upon gathering together pictures of all the Booths, and his home in Baltimore is the repository of these priceless relics. The Players' Club in this city has some paintings of Edwin Booth worth vast sums, because of the reputation of the artists, but Mr. Young's collection is said to be much more complete. It contains the rarest Booth picture in existence—a daguerreotype of the elder Booth taken at an early age, before the sad accident in Charleston had ruined the classic outline of his features; the blow then struck him by a fellow player resulted in the breaking of his nose, and all but ended his brilliant career. Gould, the biographer of the tragedian, says in speaking of his appearance: "His face was originally cast in the antique Roman mould, and presents a singular resemblance to the portraits of Michael Angelo." And it is the Booth of this early ideal of beautiful manhood that looks down from the walls of Mr. Young's collection.

Mr. Young also owns rare portraits and photographs of the three Booth boys in their most famous Shakespearean roles; Mrs. Junius Brutus Booth, mother of the Booth family; Dr. Joseph A. Booth, Mary Edwina Booth, Rosalie Booth, Asia Booth-Clarke, and John Sleeper-Clarke. All of these pictures Mr. Young intends to present some day to the Players' Club, of which he is a member.

The third starring tour of Mr. Young's will commence Oct. 1. The repertoire will be extensive, and the season already booked for thirty weeks under the direction of the American Theatrical Exchange.

A MUSICIAN INJURED.

George E. Jones, who fires the electric cannon accompaniment with the Chicago Marine Band, was severely burned last Wednesday night. It was Odd Fellows' and the American Association of General Baggage Agents' Day at Lincoln Park, Philadelphia, and Conductor Brooke, in honor of the occasion, produced the famous "Anvil Chorus" from Il Trovatore, with the assistance of a corps of blacksmiths beating the anvils, and a flambeaux club with torches to imitate the forge fire. Jones was working the electric keyboard connecting the cannon from the proscenium box, when one of the flambeau blowers blew so hard that the flame from the torch shot up into the box and struck Jones fairly in the face. One eye was badly burned, and he was sent home in care of a doctor, but will probably recover without permanent injury.

THE AFTER DARK SUIT ENDED.

The historic After Dark suit has at last ended. Judge Shipman, of the United States Circuit Court, has rendered decision based upon new testimony in the suit of Augustin Daly against William A. Brady to recover damages for the latter's use of the railroad scene in After Dark, which Mr. Daly claims is his own personal inspiration and invention, having been first used in Mr. Daly's play of Under the Gaslight.

Judge Shipman awarded Mr. Daly $50 for each of the 126 performances of the play between Aug. 24, 1891, and Oct. 5, 1892, the total award being $6300.

"After Oct. 5, 1892," says the decision, "a change was made by the defendant in the representation of the railroad scene (the principal thing complained of), whereby the infringement ceased."

THE AMERICAN SYNDICATE'S PLANS.

At the time of the death of J. H. McVicker it was announced that Messrs. Miner and Brooks would absorb all the claims and property of the American Theatrical Syndicate. Their plans for productions are essentially the same. Lost, Strayed or Stolen will be acted here first at the Fifth Avenue Theatre on Sept. 14, and on the same date the Hollands open in Chicago with a Social Highwayman, to be followed with plays by Henry Guy Carleton, Clyde Fitch, and Leo Dietrichstein. The joint management of Miner and Brooks will not include Mr. Crane, Mr. Herne, or the Miner variety houses.

BESSIE BYRNE SUES A FORMER MANAGER.

Bessie Byrne, who has lately returned from abroad, where she studied literature in the London Dramatic Museum, is now engaged in magazine and newspaper work. She has four plays on the market, for one of which she is negotiating with Robert Taber, and for another with Fred Thorne in London.

She has brought suit for $2290 against Edward Randall Knowles, formerly of Providence, R. I., but now a priest of the Reformed Catholic Church at Sutton, Mass., who was her manager twelve years ago, when a contract in the form of a bond, still held by the plaintiff, was made, by which she was to be starred in legitimate drama. After six weeks another lady was engaged. Miss Byrne was reduced to subordinate parts, and she has secured an attachment on Knowles's property at Sutton to recover, and her lawyers have no doubt of their case.

Bessie Byrne has another suit pending, brought against her brother, Thomas J. Byrne, for about $50,000.

THE NEW MURRAY HILL THEATRE.

The new Murray Hill Theatre on Lexington Avenue and Forty-second Street is fast approaching completion, and will surely be finished in time for the opening on Sept. 16. Manager Frank Murtha announces that the theatre will be absolutely fireproof, and to secure this he has spent several thousand dollars in addition to the actual cost of the building.

"The Murray Hill will be run as a first-class combination house," said Mr. Murtha to a MIRROR man last week. "The opening attraction will be the Bostonians, who will play a two weeks' engagement in their new opera. A dollar-and-a-half will be charged for an orchestra seat during this engagement, as the Bostonians never play to less. After this first engagement, however, the regular price of orchestra seats will be a dollar. The Bostonians will be followed by The Sporting Duchess and other good attractions."

GENTRY'S APPEAL DENIED.

Judge Yerkes last week filed in Philadelphia his reasons for denying the appeal of James B. Gentry, who is under sentence of death for the murder of Margaret W. Drysdale (Madge Yorke), for a new trial. The Judge holds that there is no reason for disturbing the verdict of the jury as rendered, and gives it as his opinion that the plea of intoxication was an inadequate defense. In conclusion he said: "It would be dangerous and unfortunate to the administration of public justice, and would weaken respect for the law should the idea become prevalent in the community that in a court of law by the verdict of a sworn jury advised of the law the mere fact of drinking intoxicating liquors, without clearly preponderating proof of incapacity to form a deliberate design, will operate to reduce a murder to a lower grade only punishable by imprisonment."

BENTLEY'S CIRCUS IN A GALE.

Bentley's Country Circus, located at Ninety-ninth Street and the East River, in this city, was completely wrecked in the gale which struck town early last Thursday morning. The wind tore down the tents, demolished wardrobes, uprooted trees, and generally demoralized the whole outfit. A number of men were asleep in the men's dressing tent, and several women in the women's tent. They were rudely awakened, but escaped serious injuries. Clown Lew Whittaker's costume landed upon a nearby chimney, and the flounces of Rosina Venus, the bareback rider, brought up on a neighboring fire escape. The horses were badly frightened when their stable blew down, but none was harmed.

JENNIE GOLDTHWAITE'S WEDDING.

Jennie Goldthwaite's marriage to Mr. Murphy, the millionaire merchant, took place in the Virginia Hotel, Chicago, last Wednesday. The ceremony was of the simplest and most informal nature, with no bridesmaids, ushers, or best man. Some one hundred guests were present, among them a few theatrical people. Miss Goldthwaite intends, it is said, to retire permanently from the stage. She is remembered here for her clever work in Princess Bonnie and as the stuttering schoolgirl in De Wolf Hopper's production of Dr. Syntax. Her husband, Mr. Murphy, is the son of a wealthy merchant of Indianapolis, Ind., and has himself been in business for the past five years in Chicago, where he is reported to have accumulated a million dollars.

WILTON LACKAYE IN A WRECK.

Wilton Lackaye was on board the Pacific Mail steamship *Colombia*, which was stranded between Santa Cruz and San Francisco last Tuesday. The steamer was on its way from Panama to San Francisco, and went ashore at a place called Pigeon Point. There was a very heavy sea on, and the passengers were taken from the ship under hazardous circumstances. Mr. Lackaye, with his wife, was on his way to San Francisco to play a special engagement at the Columbia Theatre.

BRET HARTE'S NEW PLAY.

Bret Harte's new Western play, the scenes of which are laid in the Sierras, will be produced by Charles Frohman at the Broad Street Theatre, Philadelphia, on Sept. 14. Annie Russell has been engaged to originate the role of the heroine.

THE ACTORS' SOCIETY.

All members of the Actors' Society of America are requested to be present at the very important meeting which will be held, on July 28, for the purpose of nominating candidates for the coming election of officers.

W. S. Bates, Agt. At liberty, Aug. 1. MIRROR.

TIMOTHY DANIEL FRAWLEY.

Photo. by Thors

The familiar features of Timothy Daniel Frawley look out upon MIRROR readers with renewed significance in these days when Mr. Frawley has come to be recognized as a very important factor in the life of the American theatre. Two years ago he was known almost solely through his position in the acting ranks of the profession; he was generally regarded as an excellent actor of juvenile roles, and his future was referred to as an undeniably promising one. His diverting and original performance of the bashful young man with Mr. Crane in The Senator had brought him into prominence, and his subsequent appearance in parts of many complexions and colors were all of them watched with interest by theatregoers who remembered his first success. But apparently Mr. Frawley saw that the time was ripe for an invasion of the managerial ranks by actors who had served a conscientious apprenticeship in their art. Accordingly, he became an actor-manager, and he has certainly no cause to regret the step. From the first he has been lucky, and when a man of brains and integrity has luck on his side he can usually accomplish a great deal. In San Francisco Mr. Frawley has made a name for himself as an enterprising and brainy manager of worthy productions. Of late he has begun to get a footing outside of Western territory, and at no distant day it is possible that he will find himself in New York in control of a theatre.

TAUGHT HIM A LESSON.

Clarice Vance took occasion to enforce a lesson in etiquette upon a Broadway cable conductor last Tuesday that he is not likely to forget. Miss Vance was alighting from the car when the conductor pulled the bell for the car to continue its journey. Quick as a wink, Miss Vance seized the impolite official by the collar and insisted upon his immediate apology upon pain of reporting him to the head office. The conductor lost no time in apologizing, and then brought the car to a full stop, so that Miss Vance might alight with dignity. The other passengers commended her for her action.

IT WILL BE THE KNICKERBOCKER.

Abbey's has been rechristened The Knickerbocker, and will be opened under that name on Sept. 15 by Francis Wilson in his new comic opera, Half a King. This engagement will be followed by the production of The Sign of the Cross, with H. B. Irving, a son of Henry Irving, in the leading role. Next will come Beerbohm Tree in Henry the Fourth, and a new play, The Seats of the Mighty. Mr. Tree's engagement will be followed by the production of Mrs. Frances Hodgson Burnett's adaptation of her own novel, A Lady of Quality.

MODJESKA WILL ACT NEXT YEAR.

Madame Modjeska wrote to Frank L. Perley last week saying that she would positively be able to appear next season. The length of her tour she would leave entirely to the discretion of Mr. Perley; she thought that in view of her recent sickness a short season would be preferable, so that in 1897 98 she might be in sufficiently vigorous condition to undertake some new and elaborate production. Mr. Perley will therefore book the Madame for next year only in week stands in the big cities.

TRUTH RISES AGAIN.

Concerning the published announcement, issued by the Librarian of Congress, giving notice of a copyright having been granted to one Clement Fezandie on a dramatic composition entitled Truth, Ruy J. Beckhard, of Boston, writes that he holds a copyright title to the same name issued under date of November 2, 1895, and states that his play is now being considered by Maurice Freeman. The gentlemen in Washington must have overlooked the fact that the title Truth had been registered before.

JOHN DREW'S NEW PLAYS.

John Drew's engagement at the Empire Theatre will begin on Aug. 31 when he will be seen in Rosemary, by Louis Parker and Murray Carson. This play will be succeeded by the production of Under the Red Robe, a dramatization of Stanley Weyman's novel by Edward Rose, adapter of The Prisoner of Zenda. Another play by Madeline Lucette Ryley will possibly be produced, as well as A Man In Love, by Anthony Hope and Edward Rose, which Mr. Drew tried in Providence last year.

MORE HINTS FOR SONG COMPOSERS.

A number of esteemed correspondents have written to "The Callboy" directing his attention to the fact that his article branded "Helpful Hints for Song Composers," which appeared in these valuable columns not long ago, came no where near doing full justice to the subject in hand. These worthy censors ask why such momentous creations as the topical song, the farewell song, the coon song and the patriotic song were utterly neglected, and there appears no serviceable explanation. These particular lines were certainly overlooked, and, as none should be regarded more eligible than they to intellectual consideration, an effort is made at this late day to overcome, in so far as may be, the inevitable loss sustained by Art through the original oversight.

The motive of the former article, it will be recalled by those of retentive memory, was to suggest verses of the various sorts affected by song-writers which should be really worthy of the melodies provided by our talented and industrious composers, whose work, it was advanced, was, in the main, of a calibre far superior to that of the versifiers. The need of improvement in the matter of the especial types of songs remarked by the aforementioned esteemed correspondents is undeniably apparent. Take, for instance, the topical ditty, the general mediocrity of which is suggested by a kindly-hearted reader in New Jersey, where the lightning and the Republican vice-presidential candidate come from. The opinion prevails that a colloquial refrain such as "His Funeral's To-morrow," "He Hasn't Done Anything Since," or "The Blow Almost Killed Father," will carry a topical song to popularity, no matter how poor the words may be, and in England they employ such classical catch-lines as "Hi-ti-tiddledy-hi-ti-ti!" or "Tweedle, Twoodle, Twinkle, Twi!" which may or may not be deemed of immortal importance. The New Jersey reader suggests "Just a Bit Too Soon" as a new and wonderful possibility. To the librettists now struggling with new comic operas the following stanzas are reverently dedicated:

There was a mighty man,
And he had a mighty plan,
Of steering mortal minds in higher channels;
But he made a great mistake
When he undertook to shake
His four-ply, patent, heavy Winter flannels,
Just a bit too soon!

There was a worthy jay,
Who commuted ev'ry day
From Orange East, or South, or Orange Phosphate,
And he awoke each morn
To find his train had gorn,
As trains are apt to do when one is late,
Just a bit too soon!

A girl did institute,
A breach of promise suit,
And the jury thought it over for a day;
And then the man up-spoke,
How he was completely broke;
"I really think I sued," said the poor coryphée,
"Just a bit too soon!"

These themes are new to the world of topical ditties, and their unpartisan character must appeal alike to advocates of gold or silver. Special political verses would be provided upon sealed order, but may not here be set forth, as it is not the policy of this article to assume any definite stand upon campaign matters. The writer particularly deplores the omission of the farewell ballad in the former essay, because this oversight must have left many cultured composers still groping about for suitable words whereupon to spill their soulful melodies. In the hope to head some of them off before they go out of the business, and to cause those who may have committed suicide to reconsider the fatal step, this truly touching effort is furnished:

Maid of Yonkers, ere I go,
Give me just a little show!
Parting, as you plainly see,
Is not what it's said to be;
Let me see thy fair eyes shine,
Let me hold thy hands in mine,
Let me kiss each rosy lip
Ere the moment comes to skip!

CHORUS.

Good-bye, love; I go away!
Part we at the dear old wicket;
Shall my coupon read one way,
Or be an excursion ticket?

This, if the writer may be allowed the comment, is a beaut. Note the lover's almost desperate pleading, the tenderness of his supplication, the hope that springs eternal, and all that. The audience that would not rapturously respond to such an outburst of human interest ought to be electrocuted in blocks of five.

The successful coon song must, first of all, be incoherent and reminiscent. It must tell of something distinctly commonplace, and its scene must be placed in a locality known only to the geographers or the police. The latter authorities know more than do the former concerning the whereabouts of the following epic:

Dar is gwine to be a scrap
When I gets back,
An' I oils mah razzer strap,
An' 'gins to hack!
Some yaller-tinted coon
Done cut me out,
But I knows de saloon
Whar he's about.

REFRAIN:

G'long, chile, I'se lookin' fo' a scrap,
Lookin' fo' trouble wif a big, big T!
I'se out to cyarve a blood-red map
On de pusson what has insulted me!
An' when I 'gins to cyarve
Wif all mah might an' main,
Dars gwine to be a red, red time
In Old Minetta Lane!

This work, of course, is respectfully dedicated to May Irwin and Fay Templeton, both of whom cheerfully will be permitted to claim the authorship if it is so desired. The composer who shall set to music this black diamond has only to find some hollow, malarial chord—so very, very minor that it will never come of age—and then stick to this sombre sound with the whole-souled monotony of a fly adhering to fly-paper. In the refrain the tune should be evolved by alternately running one half-tone above and one half-tone below the aforementioned porous plaster monotone.

The need of a tip on the patriotic song is brought forward by a young woman, who writes from a place called Brooklyn, and who requests that her name be not published, as "Biff" Hall might take it, and it is the only one she has. She truly says that patriotism, once a drug in the market, is now several miles below par, and still falling. A real, fiery, loyal song, breathing fealty and national pride, might do no end of things toward correcting this most pitiable state of affairs. In the words of the silver man trying to pass off a "16 2-1" dollar, "this may not be worth much, but it should answer the purpose."

Awake! ye shades of Lexington!
Ye ghosts of Bunker Hill!
Why have ye lain so long asleep—
Why will ye slumber still?
Arouse! ye spectres of the past,
Ye gravelings, stark and stiff:
Arouse! to tell us where you're at,
And show us what's the diff.

CHORUS:

Hail! Land of milk and honey!
Hail! Land of solid money! (*or* silver money)
Great realm of Stripes and Stars,
Two-fers and sandwich bars,
Thou art my rod and staff!
Would I desert thy fold,
Leave Billy Bryan bold, (*or* Bill McKinley bold)
Give up my legal vote,
Worth,—well a $—note? (*terms optional*)
Not on your lithograph!

The most admirable feature of this work is its ready adaptability to the usage of either a gold or silver environment. The piece should be sung with a pictorial accompaniment, a stereopticon being employed to squirt historical scenes and popular candidates upon a white drop. Additional verses might be found useful, relevant to the late uncivil war, the discovery of Long Island City, the landing of George Edwardes's Gaiety Girls, the capture of Richard Mansfield, and other events of national importance.

THE CALLBOY.

GEORGIA CAINE'S OPPORTUNITY.

When Jennie Goldthwaite was taken ill one day in Chicago, during the recent run of Lost, Strayed or Stolen at McVicker's, Georgia Caine, who had been playing a nursemaid in the last act, was called upon to take the leading part at hardly a day's notice. She scored a remarkable success, winning the united praise of the press, and making an impression so strong that she is already engaged for the New York production at the Fifth Avenue Theatre. Georgia Caine is a San Francisco girl, little more than nineteen years old, but when her opportunity came, as a Chicago critic says, she "lightly leaped into prominence through personal merit." Such a chance does not fall to the lot of every player, and Miss Caine is as fortunate as she is talented.

THE P. W. L. ENDORSES THE WHEEL.

At the monthly social meeting of the Professional Woman's League, July 13, Mrs. A. M. Palmer presided, and Mrs. Rachel McAuley, Mrs. Louisa Eldridge, and Mrs. Sol Smith occupied the platform. Clara Baker Rust received, and Eva Worms directed the programme. There were piano solos by Mrs. Kate Vashti Baxter, talks by Dr. Mettler-Nahm, Dr. Fanny Oakey, and Dr. Amelia M. Fendler, who approvingly discussed the bicycle for woman to the delight of her hearers, and songs by the Misses Eleanor and Hill.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

Proficiency in the art of elocution, as well as in the other arts, is the work of time and labor.—BRONSON.

Canon Fleming continues to indicate the emphasis he thinks will most clearly bring out the thought in the fourth act of The Merchant of Venice by marking the lines thus:

1. I have *possessed* your Grace of what I *purpose;*
2. And by our *holy sabbath* have I *sworn*
3. To *have* the *due* and *forfeit* of my *bond.*
4. If you *deny* it, let the *danger* light
5. Upon your *charter* and your *city's freedom.*
6. You'll *ask* me *why* I rather choose to have
7. A *weight of carrion flesh,* than to receive
8. *Three thousand ducats;* I'll *not answer that;*
9. But *say* it is my *humor.* Is it *answered?*
10. *What* if my *house* be *troubled* with a *rat*
11. And I be pleased to give *ten thousand ducats*
12. To have it *baned?* *What*—are you *answered yet?*
13. *Some* men there are *love not* a *gaping pig;*
14. *Some* that are *mad* if they behold a *cat,*
15. *Now* for your *answer.*
16. As there is *no firm* reason to be *rendered*
17. Why *he* cannot *abide* a *gaping* pig,
18. Why *he* a *harmless, necessary* cat,
19. *So* can *I* give *no reason,* nor *will* I not,
20. More than a *lodged hate,* and a certain *loathing*
21. I *bear Antonio* that I follow *thus*
22. A *losing* suit *against* him. Are you *answered?*

To my thinking, *have* in the third line should be touched quite lightly. I can imagine a reader going over the line—as many would—with an elephantine tread, making much of *have*; but such readers are not the sort of readers that take Nature as their model. They are of the sort of readers that—unwittingly, perhaps—seek to get their effects out of the sound of their voices rather than out of the thoughts of their author. Such reading is utterly wanting in movement, snap, action, earnestness; in short, it utterly lacks the natural. It is an easy sort of reading; easy because it does not tax the intelligence. Many persons of high intelligence read in this manner from habit. It has never occurred to them that there is any other way to read; that if the thoughts were theirs, and the language came to them as they give it utterance they would speak it in an entirely different manner. If such readers chance upon any one whose utterance is true to Nature—particularly if they hear something read that they themselves read—the effect on them, not infrequently, is startling; the exceeding difference in treatment is a revelation to them.

True, *danger* in the fourth line, *city's* in the fifth, *ask* in the sixth, and *weight* in the seventh properly get a little stress, but they, properly, get so little stress compared with the more emphatic words that, in my judgment, it is misleading to mark them. I don't see how a reader could fail to give them all the prominence they demand. The other words italicized should be spoken with all the unction the reader is master of.

Not, that and *say* in the eighth and ninth lines are absolutely unemphatic. Read as marked, how ponderous the second clause of the eighth line is! A great effect may be produced with *humor*, but not if the reader tarries on the word *say*.

In the tenth, eleventh, and twelfth lines, there are only five emphatic words—*rat, ten, baned, what,* and *yet*. All the other words should be spoken rapidly. After *rat* and before and after *ten* the reader should pause quite as long as he would after *what* in the twelfth line.

The learned Canon's marking of the thirteenth line is peculiar. According to his reading, there are men that, though they love not gaping pigs, they do love pigs that do not gap. Neither *love* nor *not* is emphatic, while *pig* is slightly the most emphatic word in the line.

While I should not emphasize *rendered* in the sixteenth line, I should emphasize *reason* very strongly. The defense of the emphasis on *no firm* is easily seen, but to my thinking, it is hardly worth considering. Indeed, these two words are but slightly emphatic.

In the seventeenth and eighteenth lines, I should emphasize *pig* and *cat* very strongly and should not emphasize *abide*.

In the nineteenth line, I should emphasize neither *so* nor *no*.

I always make two syllables of *lodged*, as to my ear it betters the rhythm. It is always printed, I believe, as one syllable. The fact that if two syllables be made of the word the line has a syllable too many, does not disturb me. Rhythm, smoothness, is the thing that is important.

To my seeing, there is not one emphatic word in the twenty-first line, and only two in the twenty-second—*losing* and *answered*.

If these discussions are *studied*, they will not fail, I think, to interest and benefit many; but, if they are only *read*, they will, I fear, neither interest nor benefit anyone.

LILLIAN LAWRENCE.

REFLECTIONS.

Charles Guyer, for the past two seasons with the Hanlons in Superba, has been engaged for Ward and Vokes's company.

O'Hooligan's Wedding has closed a successful eight weeks' engagement at San Francisco.

Mrs. Emma Winton Allen reports that one W. J. Connolley, claiming to be a professional of the firm of Connolly and Baum, guitar and banjo performers, recently organized a class in Buffalo, and after receiving advance payment for twelve lessons, skipped, taking with him a $60 banjo belonging to one of his pupils. Mrs. Allen herself got but three lessons after paying for a full term.

H. M. Morse, character actor and basso, has signed for a principal part in Jack and the Beanstalk next season.

Willard Lee's new play is called a romantic melodrama and a scenic production. Despite these facts, In the Heart of the Storm contains a plot replete with humorous situations that will entitle it to be classed among the best farce-comedies.

Norma Kopp, who is spending the Summer with her parents in Cincinnati, is engaged by D. W. Truss and Co., for the part of Mataya in Wang next season.

Arthur C. Bell joined the opera company at Atlanta last week to conduct for the rest of the season.

A. H. Knoll and Marie McNeil, the famous cornet duettists, after a successful engagement of two weeks at Indianapolis, are at the Monona Lake Chatauqua Assembly, Madison, Wis. On Aug. 3 they open at the Olympia Roof Garden in this city for a fortnight.

William Brown-Smith, last season with Clay Clement, is summering at his home in Hartford, where he is disposing of the valuable stud of horses which was the property of his lately deceased father. "Charming Billie," as his friends effectionately call him, gives realistic imitations of leading men in the hay field on the farm, not to mention society roles at plazza parties. He goes to camp with Company K. C. N. G., and then returns to New York for rehearsals of Gillette's Secret Service.

Northern Lights, an instantaneous hit last season at the American Theatre, will open the New Star Theatre Aug. 29, under the management of William Calder, with a very strong cast. One hundred and fifty people will be seen, while the scenery and properties will be the same as last season. It will remain at the Star Theatre two weeks, and then go on the road.

Frederic Melville has been specially engaged to play the part of Hertzog with Tompkins's Black Crook next season. He left yesterday for Halifax, N. S., where the company will finish rehearsals and open the season July 27.

Darkest Russia promises to have next season the strongest cast ever selected by Manager Sidney R. Ellis. Eva Byron, M. J. Jordan, and Carina Jordan resume their old parts. The company is now completed, and will leave New York Aug. 1 for a short rest.

John A. Victor is managing Armstrong Park, Indianapolis, where the Victor Stock company includes Lawrence Earl, Atkinson Allen, H. Bailey, Trueman Johnson, Lew Warner, Frank Binkhurst, A. Blackaler, Matt Stevens, Ella Lawrence, Nellie Manning, Lettie Colton, and Will D. Marine, stage manager. The repertoire of standard dramas attracts large business. Manager Victor is arranging for the tour of his farce-comedy, The Almanac, which will be produced in spectacular style, with none but high-class artists. The tour will embrace almost every state.

Jack Williams, of Lester and Williams, has had a severe stroke of paralysis, and is in St. Baptiste's Hospital, Chicago.

O. W. Dibble, treasurer of the Maude Hillman company, who is visiting his brother, M. A. Dibble, at Jackson, Mich., is re-engaged for next season.

Billy McClain, director, comedian, and late star of Down on the Suwanee River, has closed a contract with an eastern manager to go to Liberia to educate the heathen for a next season's production.

Lizzie Melrose, who originated the part of the Bowery Girl in A Baggage Check, is re-engaged for a third season in the same part.

The late Edmund Plowden Jenkins, paymaster of the B. and O. R. R., was a brother-in-law of Oliver L. Jenking, of the J. E. Toole company.

THE MAKING OF THE THEATRE.

IV.—THE LIGHTING.

It has taken a long time to solve the important problem of how to light the theatre to the satisfaction of both the audience and the players. In the early days of the Elizabethan drama there was no trouble on this score because the performances took place in the open and began at 3 o'clock in the afternoon. When plays were presented in the evening the first artificial light used on the stage was supplied by two large branches of lights, one on each side of the stage. These so obstructed the view of the audience that they gave place to circular frames fitted with candles. There were usually eight hoops, four on each side of the stage, suspended from the proscenium, the more wealthy and enterprising managers furnishing wax candles, the poorer ones being content to brighten up the scene with the common tallow. The auditorium was lighted "by cressets, or large open lanthorns of nearly the same size with those fixed in the poop of a ship." One of the comic actors of those early days was filled with a desire, quite common to men of his kind, to play tragic parts. On one occasion he appeared in the character of Richard III. While flourishing his trusty sword and demanding, in stentorian tones, "a horse, a horse," he accidentally cut the rope that held up the circle of lights. He tried to dodge, but the arch fell squarely round his neck. Catesby relieved his monarch of this brilliant but unexpected offering amidst the uproarious laughter of the audience.

The theatrical electrician is an evolution of the candle-snuffer. Footlights began to be used about 1756, when Garrick made various improvements in the Drury Lane Theatre, this being one of the most important innovations. At first candles were used, then lamps, then gas and now electricity. During the reign of the candle the candle-snuffer came on the stage at any time during the performance and attended to such lights as needed his services. When oil was used it was placed in a long tank having a series of wicks and called a "float." In the Southwark Theatre, built in 1766, the stage was lighted by plain oil lamps, without glasses and the view from the boxes was intercepted by large wooden pillars supporting the upper tier and the roof. The front row in the gallery was the best seat in the house for a fair view of the stage.

The primitive character of the early playhouse is illustrated by a remark of Jonathan, who, in the first American comedy produced in New York (The Contrast, by Judge Tyler), describes the John Street Theatre at the time it was re-opened after the revolution: "As I was looking here and there for it," says Jonathan, "I saw a great crowd of folks going into a long entry that had lanterns over the door, so I asked the man if that was the place they played hocus-pocus. He was a very civil kind of a man, though he did speak like the Hessians. He lifted up his eyes and said: 'They play hocus-pocus tricks enough there, Got knows, my friend.' So I went right in and they showed me clean up to the garret, just like a meeting-house gallery, and so I saw a power of topping folks, all sitting around in little cabins just like father's corn-crib." (The word "topping" is used in the sense of lofty, pretentious).

Gas was used in the London theatres sometime before 1818, and was introduced in the Opera House, Paris, in 1822, curiously enough in an opera called Aladdin, or the Wonderful Lamp. The other French theatres quickly adopted the new light, with the exception of the Comédie Française, where oil continued to be used for the footlights because it was considered less trying to the eyes of the players. In London the medical profession strongly objected to the use of gas on the ground that it vitiated the atmosphere, and caused headaches and apoplexy. For twenty-five years the lights were only used to illuminate from below instead of above, and it was not until 1863 that the footlights were placed below the stage out of sight of the audience. This was done in the Lyceum Theatre, London, then under the management of Charles Fechter. Other theatrical managers quickly followed his example. During a strike at the London gas works in 1872, the theatres of the city were illuminated with candles and oil lamps.

The application of the electric light to theatres has been comparatively recent but the improvement in its use has been both rapid and remarkable. At the Munich Exhibition of electricity in 1883 a number of the lamps for the footlights were provided with screens of gelatine, red or blue. The different colors were produced by means of a cord passed, alternately, in front of and behind all the lamps in succession in such a way that when it was pulled it indicated to each two neighboring lamps an opposite motion; but the screens were so placed that one and the same pull on the cord, while the lamps were uncovered, brought in front of them all the red or all the blue screens.

One of the immediate improvements brought about by the introduction of the electric light was the abandonment, as far as possible, of lime lights and the use of electric side lights in addition to the footlights. The border-lights running across the stage from above have been increased from one line to six, and light can now be thrown on any part of the stage. At the Munich Exhibition, already referred to, in the border-lights there was an arrangement of screens by which a blue or a red screen could be brought in front of a lamp by pulling a cord from one side or the other. In the strip lamps the screens were slid along vertical cords.

The electric light quickly superceded the use of gas in theatres, one of its principal advantages being that the heat produced by incandescent lamps, compared with that emitted by gas, is very small. They do not consume oxygen and do not smoke. They can now be regulated from one point by one man. The light is steady, so that the tone of the decorations always remains the same. When gas is used a current of hot air ascends above the line of footlights, forming a sort of gaseous wall between the stage and the audience, which has the effect of making it difficult to hear the actors. The opera singers were particularly surprised and pleased with the great improvement wrought by the electric light.

The actors at first complained that the new light was too white for their make-up. The trouble arose from the fact that the players made up by gas-light in their dressing rooms and appeared on the stage under the glare of the new light. That difficulty was soon remedied. The glare of the light is now softened by means of ground glass placed in front of the lamps, or the lamps are covered with large-sized amber or blue colored "frocks" made of tissue paper. Sarah Bernhardt, when playing in this country some years ago, had much trouble at one of the theatres in managing the light and claimed that it produced bad effects. The electricians could not help her and she finally produced the soft light she desired by washing the white lamps with magnolia balm from her dressing table.

Henry Irving has original ideas in regard to lighting the stage. He continues to use the lime light, which some managers consider out of date, placing two on each side of the proscenium—the upper one on each side for the scene and the lower one for the actor to be lighted on the stage. He also uses branch lights about the stage and sometimes employs a special stage hand to hold up a lamp placed at the end of a rod in order that the proper effect may be produced. He does not believe in the white light to represent daylight and uses yellow instead. The red light he only uses in the play of Faust. He claims that the red light does not exist in nature. In the representation of firelight he uses soft pink instead of red.

One of the first uses of the electric light in theatres was the application of the new method of illumination to the footlights, producing, not only the ordinary white light, but lights of different colors. As long ago as 1884 the method was to place alternately in a continuous line forty lamps of ordinary glass, forty of green glass, and forty of red glass, making one hundred and twenty lamps in all. Each series of forty lamps formed a separate circuit. The three series were lighted independently, or were combined in order to obtain different effects of color. A delicate rose hue would be produced by simultaneously lighting the red and the white lamps, and the combination of the white and green lamps had a pleasing effect. In order to pass gradually from the latter to full daylight it was only necessary to increase the resistance in the green circuit while strengthening the current in the white lamps. Even at this period the two sides of the stage could be lighted independently, because the one hundred and twenty lamps were again subdivided into circuits of sixty each. Moonlight could be represented on one side of the stage, while, on the other side, at the moment when an actor entered with a torch in his hand, that part of the stage would seem to be illuminated by a reflection from the torch.

J Carl Mayrhoffer, the electrical engineer, has introduced to the modern theatrical world some of the most remarkable improvements in the way of stage lighting and electrical apparatus connected therewith. One ingenious apparatus is called the Standard Arc Sciopticon. This is made of metal and is constructed with such durability that it can be used on the road. And it may be said here that many road companies are spending more or less money for electrical effects, which they find to be quite as valuable as an attraction for their enterprises as good scenery. As long ago as 1883 it was considered somewhat rash to prophesy that it would be possible, by using the incandescent lamp, to obtain, by imperceptible gradations in a sunrise scene, all the shades of night, of the aurora, and of full sunlight, or, in a storm scene, to produce sudden effects of light, such as flashes of lightning.

In 1892, there was produced at Carnegie Hall, New York, an exhibition called "Urania, or a Voyage to the Moon," in which were introduced, for the first time, electrical effects invented by Mr. Mayrhoffer. The first scene represented the solar eclipse which occurred in the vicinity of Berlin in August, 1877. The hour was just before sunrise, and the opening scene was enshrouded in gloom that gradually lightened. The second scene represented the solar eclipse as seen from a sub terrestrial point of view. The third scene represented an eclipse of the moon as seen in space. The earth appeared as a full globe upon which the oceans and continents were clearly distinguishable. The moon was also in sight, and upon each the sun's rays fell. In the fourth scene the moon was represented to be at a distance of 4800 miles from the earth. A portion of its surface was eliminated so that only the narrow crescent of the new moon was presented, showing the long mountain shadows. This scene gradually changed until a large surface of the disc was presented, revealing the mountains, craters and valleys in the moon. Another scene represented a lunar landscape, changing to a view of the surface, showing bleak deserts, lifeless wildernesses and mountains. In the final, and one of the most beautiful scenes, the eclipse was represented as seen from the Scottish Highlands, with the after-glow that follows the setting sun in high latitudes and altitudes.

At the present time the electrician is able to give the theatrical manager a true imitation of sunrise and sunset; a perfect moonlight effect—full moon or crescent; an effect—the one used in Urania, already referred to—to produce moon and sunlight eclipses. He can turnish an instrument that will produce a red glow at dawn, and, as the sun continues its motion, the color being gradually changed to a bright sunlight; a natural optical illusion applied to scenery to reproduce the reflection of the sun or moon on the rippling water; a waterfall device, so adjusted to each painting that it imitates the falling of the water on the canvas. Mr. Denman Thompson owns the exclusive right of an effect by means of which a shower is seemingly produced on the stage, without a drop of water. This scene created a great sensation when it was produced in The Old Homestead. There is now an electrical device which does away with the old-fashioned paper snow, and which is so real and powerful in its effects as to give the painting a miraculous perspective. A remarkable and realistic imitation of the dashing of the waves of the ocean at night can now be given. By means of another wonderful optical instrument the representation of a rainbow can be produced in the most realistic manner. This is not done by means of painted slides and the old stereopticon methods. By the new method the rays of a powerful arc of 8000 candle-power passing through adjustable double prisms are diverted, and, by an adjustable mechanical device, a partial primary or secondary rainbow can be produced.

Some very beautiful cloud effects are represented by the modern electrician—for instance, the gathering of clouds, which pass slowly over the sky in the background, imitating, most naturally, a cloudy sky without the scene-painter's aid; another beautiful effect is moving clouds with morning glow, from twilight to dawn of day; still another is moonlight flooding the stage and clouds passing in front. The electrician can represent a conflagration or prairie fire; as the fire spreads the smoke clouds appear in a reddish color, which changes again to white as the fire is extinguished. A realistic representation of reddish clouds of drifting sand has been successfully used in the opera of The Queen of Sheba, and, in the same production, an electrical instrument is used which gives a true imitation of a caravan marching through the desert. In Urania, the northern light was faithfully represented. The light appeared in streams ascending toward the zenith from behind snow and ice-clad mountains. In From Chaos to Man there is a realistic eruption of lava from a volcano. First, there appear fire-clouds, then fire-glow, and finally the eruption, throwing out stones and lava.

The electrical devices used with such effect in The County Fair, produced in 1890, showed theatrical managers the possibilities of electrical invention. A number of race horses appeared to be running behind a picket fence, between which and the scenery in the rear the distance was fourteen feet, giving plenty of room for the action of the horses. Of course the racing scene was an illusion. The picket fence and the scenery beyond were both set in motion by means of an electric motor, both forming endless belts which moved at the same speed past the horses, producing the effect of a rapid motion of the animals in a contrary direction. Three flexible endless platforms, passing over railways at the side of the stage, served to complete the illusion by enabling the horses to be in rapid motion without actually moving forward. In fact, the horses are secured by wire rope traces. When the race nears the finish, the platform on which the winning horse is stationed is allowed to slowly slip to the front on a track provided for this purpose, until the finish, the actual movement being only a few feet.

In the serpentine dance of Loie Fuller the combination of colors is produced by means of twenty-two arc lights within a box. On the top of the box is a wheel cover, in which are cut six disks, each covered with a different colored piece of isinglass. By turning the wheel cover so as to bring one or the other of the disks over the arc light the illumination is changed in hue at will. Lights are worked from under the stage, appearing through a sheet of plate glass 3x4½ feet in dimensions. Duplicates of the lights above and below the stage are on either side, and are used in changing the color of the lights and in making combinations of the hues. A stereopticon, mounted in the orchestra, does important work during the performance, throwing showers of stars, golden sparks and silvery wave effects upon the waving robes.

The electric plant of Colonel Sinn's recently erected Montauk Theatre, Brooklyn, is probably as perfect as anything of the kind. The stage Regulator on the prompt side of the stage regulates the foot and proscenium lights, six border lights and "bunch pockets." The regulator is adapted for the three-wire and three-color system and the coils are provided with sixty steps, so that the lights may be varied by almost imperceptible degrees. There are three switches for each section of border-lights and footlights, respectively, one for white, one for red, and one for blue. The house switch board is next to the stage regulator and controls all the lights in the auditorium. The stage has six borders, each having thirty-six white, thirty-six red, and thirty-six blue lamps; there are 120 footlights equally divided between the same colors, and on each side of the proscenium is one reflector with twenty-four white, twenty-four red, and twenty-four blue lamps. Wiring is installed for 4000 lights, and all wires are run in brass-covered conduits.

The electrical lighting of theatres has been developed into a special business; and it is singular, and certainly appropriate, that one of the leading men engaged in such work (Mr. Humphrey D. Davy, of New York), should be a lineal descendant of Sir Humphrey Davy, the eminent English chemist and discoverer of the arc-light.

GEORGE J MANSON.

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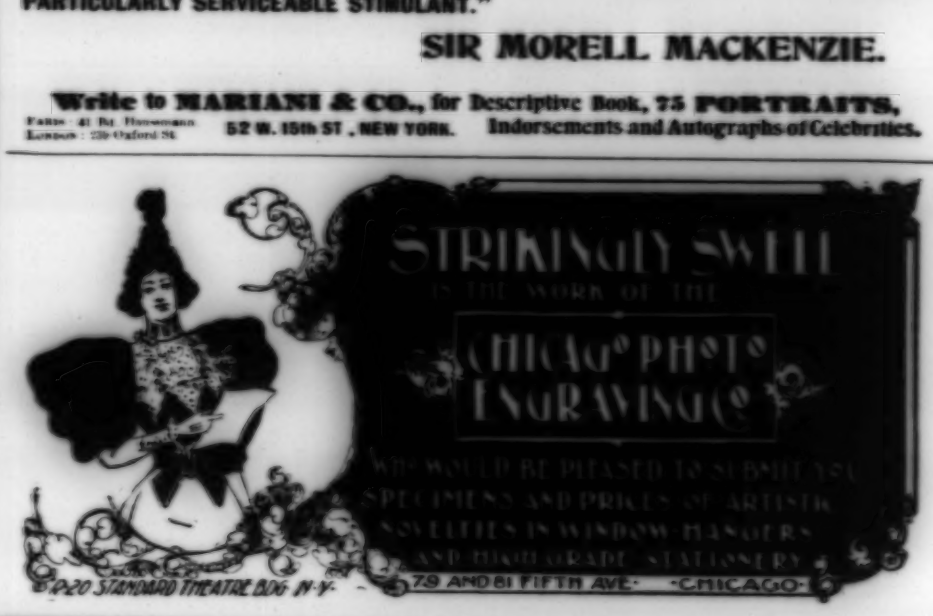
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CUES.

A. H. Canby, manager of the Francis Wilson Opera company, has contracted for a new French farcical-comedy by Gaston Meyer and André Léneka, entitled Juliet's Horoscope, which will be seen in Paris in the Autumn.

An aged Frenchman, Pierre Gerard, who had written several plays never produced, died in this city last week. He had also invented a bread-making process, a submarine boat, and a unicycle, not to mention writing numerous unsuccessful books, one of which was about a circus girl.

Duncan Preston, who begins the season as Lieutenant Hawkesworth in The Girl I Left Behind Me, is engaged by Julius Cahn for the lead in a new production to be made about Thanksgiving time.

Eleanor Carey denies any engagement with James H. Wallick, from whom she received an offer.

Warren N. Cross, of the Cross Dramatic company, and May Rogers, soubrette of the Baker and Earnhart show, were recently married at Mount Vernon, Ill.

Lewis Morrison's new play, The Indian, by Coyne Fletcher, rewritten and rearranged by Fred Bryton, will be produced at Halifax on Aug. 19.

Affie Warner, who has been seriously ill at the Polyclinic Hospital in this city, is now rapidly recovering her health.

Dolly Theobald, late of The Hustler, has signed with Gotthold's Chosen Celebrities to play Mother Goose in the operetta, Mother Goose and the Golden Egg, opening in Philadelphia early in August. The Electric Quartette—Howard Powers, Theo. Westman, Ed Kerr, and George Kerr—are also engaged.

Frank Pallma, director of music with Frank Daniels's Opera company, and wife (Lillian Ramsden) have purchased a cottage on Chester Hill, Mount Vernon, N. Y., which they will make their home.

Pennsylvania State Fair meets Johnstown, Pa., week of Sept. 7th. This week and other good dates open. Address Johnstown Opera House. Many new industries established there and theatrical prospects excellent.

IN OTHER CITIES.

DETROIT.

The fourth annual convention of the National Alliance of Theatrical Stage Employes of America is being held in this city, beginning Monday, July 13, and will continue in session during the week.

Although only four years old the National Alliance has the affiliation of forty-seven local unions, four of which are composed of scenic artists, and are located in the leading cities of the country.

The total membership approaches the 5000 mark. The representation in the convention is one delegate for every fifty members. New York leads with 6 delegates present, Boston 5, Chicago 3, Philadelphia, Buffalo, Brooklyn, and Detroit, 2 each. Messrs. Ege and Trebein represent the latter place. In addition to the delegates, alternates and others will swell the number of visitors up to several hundred. During the past year the growth of the organization has been greater than in any other year since its formation.

Patrick Maloney, of Boston, is the present president of the National Alliance, and B. J. Ryan, of Brooklyn, secretary. These, with the vice-president and executive board, comprise the national body.

The officers of the local union, Detroit Theatrical Union No. 14, are C. L. Kobsin, president; James E. Smith, vice-president; William F. Trebein, corresponding and financial secretary; George Craig, recording secretary; Jacob Mayers, treasurer; George Jamieson, sergeant-at-arms; Herbert Messmore, Al Spengler, and George Roby, trustees.

The Detroit Union was organized immediately following the first national convention, and in August will be four years old. Its membership numbers eighty, and is recognized by all managers in the city.

The local reception committee, whom the delegates praise highly for their untiring and successful efforts in behalf of all the visitors, is composed of C. L. Kobsin, J. E Smith, Gus Spengler, George Roby, Al Palmer, and Richard Boothroyd. A committee of arrangements has also been appointed. The Griswold House is the scene of the local convention headquarters.

The curtain was raised, or rather the convention was formally called to order at 10 o'clock, A. M., July 13, by President Patrick Maloney, with ninety-three delegates in attendance, at Elks' Hall, Valpey building.

The minutes of the last meeting were read and approved, business of a routine nature was transacted, and the delegates prepared themselves for the more arduous duties to follow. A dispute arose concerning the seating of the New York delegation, owing to the refusal of the latter body to pay the 20 cent per capita assessment levied at the last convention and which the New Yorkers claimed was illegal. However, matters were amicably adjusted 14, by the New York Union complying with the requirements of the convention and promising to extend its undivided support in future. Perfect harmony has prevailed since. One of our dailies stated that "a boycott was ordered on all imported scenery and all scenery painted by non-union men." This statement was strongly contradicted by the press committee to your correspondent. Important business, including the revision of the Constitution, selection of next meeting place and re-election of officers will be transacted later.

Patrick Maloney and Lee M. Hart, of Chicago, are announced as after the presidency, and Detroit will put forward William F. Trebein for the secretaryship. That the boys will be royally entertained during their stay here is evident. A trip was taken to Star Island House 15 for a fish and frog dinner at "America's Venice," it being their annual banquet. The programme of pleasure includes a carriage drive, trolley rides, invitations to Jefferson Park, moonlight excursion (and dancing aboard) on the river, junket to Belle Isle, etc.

Apropos, it is hoped the New York representatives will not, upon returning home, suggest to Oscar Hammerstein the idea of adding our beautiful Belle Isle to his Olympia Roof Garden.

The fifth week of the Jefferson Park opened successfully 12, with Fred Hallen and Molly Fuller (presenting a musical sketch in which Mrs. Hallen looked winning and Mr. Hallen sang a stirring campaign song, "In November"), as chief entertainers. The bill gave general satisfaction. Detroit Lodge of Elks will attend in a body 16, in honor of Mr. Baker. The Park management, having succeeded in securing extended street car service to grounds, will continue throughout the Summer. Herbert Cawthorn, Crimmins and Gore, and others booked for 16-25.

Max Heinrich, en route for upper Michigan's fishing regions, was prevailed upon by his numerous Detroit friends to stop over and regale them with song. Accordingly, the genial Max appeared in a pleasingly varied recital 13 at Schwankonsky's Hall, at the conclusion of which he resumed his trip in order to be again wallowing with the scales at upper Mich.

The local body of Elks, tastefully arrayed in spotless white, made a handsome appearance in the Evacuation Day parade here 11.

All city theatres closed with the exception of the Detroit, where the Vitascope continues to draw well.

OTTONE ZIMMERMAN.

DENVER.

At Manhattan Beach the stock co. revived on 12 Tom Taylor's An Unequal Match. The piece has been done here before and is scarcely a good entertainment at this period, when the same theme is better treated in Caprice. The delightful characterization of Hester Graybrooke by Henrietta Crossman goes far to make a dull play tolerable. Sir Henry Arncliffe in the hands of Edwin Arden was invested with an easy naturalness that rescued a bad part from oblivion. The Bessie of Annie Blancke was bright, clear and sparkling. John B. Maher secured his usual comedy hit in the pantomimically graphic part of Colonel Von Schertenblitz, and Sara Stafford aided the picture as a funny little Gretchen. James Neill was the old Graybrooke, choosing a small part as an opportunity for rest. George R. Edeson, Charles King, Mattie Erle and Robert Bell were effective in minor opportunities. All the Comforts of Home week 19.

Elitch's Garden presented a dramatization on 12 of Tilleston's Dens and Palaces, under the name of A Gilded Crime. This is the last week of melodrama, as the former productions were for the benefit of Jessaline Rodgers. Mr. Edwards has been specially engaged to manage stage and direct future productions. He promises a better class of productions in future, and much is expected, as the plays will be selected for the benefit of Jennie Kennark, who is the new leading lady. J. H. Huntley, wife and daughter, left co. 11. Fred Bock and Jessaline Rodgers close 18. Hugh J. Warde, who played a successful engagement for two seasons at Salt Lake, has been engaged to play light comedy and juvenile roles. Lost Paradise week of 19. Ferd North has returned from New York, where he has been for several weeks booking for next season at the Lyceum. He promises many good attractions. Billy Fletcher, formerly head usher at Tabor Grand, now has charge of ushers and programme at Elitch's.

F. E. CARSTARPHEN.

KANSAS CITY.

The fourth week of the Summer season by the Fairmount Stock co. at Fairmount Auditorium was to have opened 13 with The Lyons Mail, but the success of the production of Merry Wives of Windsor was so great it was run for two extra nights, 13, 14, and drew very well. The Lyons Mail was put on 15-18 in a strong manner, the leading parts being splendidly acted and the staging appropriate.

In the mail-coach scene a most realistic effect was obtained, which caused great applause. The entire rear of the stage was opened and the real stage coach with four galloping horses came up in full view from over 300 feet away to the rear. Henry Jewett made an exceptionally strong impression in the dual roles of Lesnerques and Dubasc, and W. F. Owen, T. C. Valentine, Frances Hastings, Daisy Lovering, Virginia Johnson, and others all acted well and with force. Attendance was fair.

Sam Small, the Evangelist, the Hoffman Quartette, and others are engaged for Sunday, 19.

A fine production of Twelfth Night will be made 15-20, and the latest sensation, the Vitascope, together with a combination of vaudeville acts supplied by Colonel John Hopkins, of Chicago, will commence an indefinite run 26.

Liberati is still drawing well at Washington Park.

Alberta Lea and son, Earl, have returned to New York, and H. C. Doughty has gone to Minneapolis.

W. F. Owen is thinking of starring in Merry Wives of Windsor, as he is an ideal Falstaff.

FRANK B. WILCOX.

ST. PAUL.

Manager Louis Eagan, of the Mozart Theatre stock co., and Mrs. Eagan left for the East 11. All of Manager Eagan's scenery and properties, also some wardrobe and a lot of printing, was destroyed at the burning of the Northern Pacific Depot on 9.

Amusements in the theatrical line are very quiet, our theatres being closed for the Summer season, yet the open-air attractions meet with great favor.

Ben Johnson and Walter Hale are busy rehearsing their people for the triple bill to be presented at Litt's Grand Opera House 17.

Frances Whiteside, of the Robert Hilliard co., visited Mr. and Mrs. Hershall Mayall, who are spending the Summer at their home in St. Paul.

Manager L. N. Scott, of the Metropolitan Opera House, has returned from New York, and is busy preparing for the coming season, having made a large booking of the best attractions to appear at the three theatres under his management.

GEORGE H. COLGRAVE.

SAN FRANCISCO.

The sensation of the week (13-19) was the opening of Frederick Warde and Rose Coghlan in Carmen at the California, assisted by Stockwell's Co. of Players, as the California stock co. is billed. This is the first dramatization of Carmen we have seen, and there was much curiosity as to what could be made out of Carmen without the music.

Both Mr. Warde and Miss Coghlan received big ovations, Warde receiving his applause in a quite soldierly way that well fitted the Jose of Carmen, while Miss Coghlan received hers in a bold, dashing style—just what one would expect of the cigarette girl, Carmen.

Beach was the Toreador, and had but little to do, but that little was well done. Sullivan as Garcia, the fugitive gypsy, was particularly strong, and was made up after the Svengali style. Olive Oliver did the part of Zara, and improved the opportunity to display a splendid reserved strength in the emotional parts, where she did some especially strong work. Miss Daly made a hit as Mercedes, Don Jose's sister, and was called out in the middle of the second act for the very excellent rendition of that part. The others of the co. were all good, and showed that the co as a whole has had some very careful training. The stage-setting is remarkably good, the entire sets having been painted for this production. Carmen runs for the balance of the week. Rose Coghlan is to appear in her original role of Madame Morinski in Madame, with Warde as General Hazel, 20. This is the play that was written by Charles Coghlan for his sister. After Madame we are to see Warde as Shylock and Miss Coghlan as Portia in The Merchant of Venice.

Effie Shannon, Winona Shannon, and Herbert Kelcey left for the East 13.

Warde appears to be enjoying his stay in San Francisco, as he is one of the idols of the Bohemian Club, and one can find him there almost any time.

The Stockwell co. closes its engagement at the California in three weeks, when they will be followed by the singing comedian, Chauncey Olcott, in Mavourneen and The Irish Artist, supported by a co. of thirty.

At the Columbia the Frawley co. is giving The Charity Ball, the first repetition of anything they have yet presented. This week the cast is the same as before, with the exception of Dick Van Buren, which is done by Tyrone Powers, instead of Mr. Frawley. Mr. Powers won recognition for the good work he did in the part. George Leslie is also a favorite as Alex. Robinson, but last week in London Assurance is where he was at his best. His make-up as Dollie was excellent, and his drunken part was done in a fine manner. Arbuckle has little to do this week as Frank Kruger, so after his act he rushed over to see his old friends at the California.

On Monday, Tuesday and Wednesday nights Maxine Elliott will appear for the last time with the Frawley co. before her departure for Australia to join Nat Goodwin. On Thursday, and the balance of the week, the Frawley co. will produce Moths, in which Margaret Craven will play the role of Vera.

The management of the Columbia received a wire Sunday that Louise Thorndyke had been engaged to fill the part of leading lady.

Lackaye is expected to arrive 19. Shortly after his arrival the Frawley co. will give Social Trust, when Alice Evans, Alice Pixley, and Louise Thorndyke will make their first appearance. It is pleasant to announce that Frank Worthing is to remain with the co.

The Frawley co. may go to Honolulu after the close of their engagement at the Columbia, as Mr. Frawley is now considering a proposition to open a new opera house in the Kanaka republic.

The promise that Maxine Elliott would have the role of the Princess in The Prisoner of Zenda is the lever Nat Goodwin used to secure her. Ever since Miss Elliott saw it played in New York she has been anxious to play the part. Miss Walsh will have the part of Antoinette De Mauban, she having expressed a desire for that part.

Side Tracked is on at Morosco's 13-18. There is some good situations and amusing bright lines in the play. The co. as a whole is very strong, and quite large this week. Gilbert and Goldey, the vaudeville team, are there this week and are very good. Morosco's had a very good week during the holidays and since then has drawn very good houses.

The second week of the grand opera season at the Tivoli shows no diminution in point of attendance, and Verdi's popular opera, Rigoletto, was very well received. The entire co. did very good work, the male vocalists particularly.

JAMES F. J. ARCHIBALD.

PROVIDENCE.

The Mandarin Zune, at the Floating Palace Theatre, Crescent Park, continues to do good business, and the performances are very enjoyable. Several changes have been made in the opera. The story has been changed a little more comedy injected, and specialties, including songs, dances and matches, have been interpolated, all of which add to its attractiveness. At the American Band concerts here 12 the soloists were Messrs. Church, Padley, Sperry, and Hana, of the band, and Ethel Balch and W. H. Brown, of the opera co.

The vaudeville entertainment at the Forest Casino, Rocky Point, is well patronized, and every one says it is the best entertainment ever seen at Manager Harrington's popular resort. Pain's marvelous fireworks will be given here for two weeks, commencing 27, and Manager W. M. Grey is in the city now making necessary arrangements.

Hunting's Railroad Shows exhibited in this city 10, 11, and did an excellent business at popular prices. Their show was first-class.

HOWARD C. RIPLEY.

MILWAUKEE.

The Schlitz Park opera season opened 16 with 3000 people in attendance, and Carl Milloecker's most popular operetta, The Black Hussar, was on the bill and received a hearty welcome. The cast is one of the strongest ever brought to this city, and comprises the following well-known artsts: Myra Morella, Celie Ellis, Mathilde Cottrelly, Signor A. Montegrifo, William Broderick, Stewart Harold, and Eddie Smith. Milwaukee people became familiar with The Black Hussar when the McCaull co. first played at the old Opera House in 1885, and again in 1887. Mathilde Cottrelly played the role of Barbara at the first engagement and Celie Ellis the role of Rosetta on the second visit. Both these artists are now appearing in their old characters.

BUFFALO.

At the Star Theatre week of 13 the Wilbur Opera co. packed the house at every performance, presenting The Bohemian Girl 13-15 and Boccaccio 16-18.

Four matinees are given weekly by the Wilbur Opera co. Popular prices prevail and everything points to a long stay of the co. at the Star.

The other theatres are dark. It is announced that Music Hall will not be ready for business this season, but the architects state positively that it will be finished by early Spring. Plans have been drawn for its remodeling into a model playhouse, but the work will not be begun at present, and the hall, if rented at all, will be rented in its present condition.

MARIAN DE FOREST.

MINNEAPOLIS.

All houses are dark. Large crowds are being attracted to Lake Harriet to hear the concerts given by Watson's Band, which has been at the lake for several weeks past. This week, Clara Louise Thompson presents The Chinook, which has attracted much attention during its several appearances here.

I want a Good Opening Attraction for about August 25. Also have September 2, 3, 7 to 16, and 27 to 30 open. W. E. Kendall, Holyoke, (Mass.) Opera House, or Klaw and Erlanger.

CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., managers): John Drew co. in Christopher, Jr., and The Squire of Dames to good business. Coming: Empire Theatre co.—Ex-Manager Charles E. Cook will receive a testimonial benefit on 28.—OAKLAND THEATRE (Frank W. Bacon, manager): E. E. Price's realistic drama, One of the Bravest, with Emmet Sheridan, Gilbert and Goldie, week of 6. Play excellent and business fair. Coming: Killarney, with Emmet Sheridan and Carrie Clark in cast.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Alexander Black's noted picture play, Miss Jerry, drew fair houses 6, 7, the lecture being given by Carrie Louise Ray, who is a pleasing talker.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): John Drew in Christopher, Jr., 6 to poor business; excellent performance.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark 5-11.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): House dark 13-18.

CONNECTICUT.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Lyceum Theatre stock co. presented Caste 9-11 in an admirable manner. The members of the co. fit into these plays as though they were made for them, and none have failed of success.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Queen Esther was produced 9 by local amateurs for the benefit of the Boys' Club. It was under the direction of Mr. Foudray, of Lewis Morrison's co., and was attended by a large and well-pleased audience.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Dark week ending 11.

IDAHO.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): House dark 6-11.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): ITEMS: This will be an entirely new house when it opens in September, a new gallery, new scenery, new decoration, electric light, etc., making it a complete and up-to-date playhouse. Manager Chamberlin is still in New York booking attractions for the Iowa-Illinois circuit and will not return before August 1.—The Auditorium will open about August 1. Manager Neuville has not arrived here yet, so nothing definite is known.—Lem H. Wiley is back in town for the Summer.—T. W. Barhydt, Jr., is in Burlington, Ia., week of 13.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): The Georgia University Graduates under the management of J. Edward George, gave a very refined minstrel performance 14 to a fair and well-pleased audience. The principal features of the performance were Allie Brown in his slack wire act, and John Paumplin in his juggling and gun spinning act.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Edwin H. Boone, hypnotist, gave an excellent exhibition to large business 9, 10. The programme was certainly mystifying.—ITEMS: Rev. I. B. Timberlake, of this city, has been made Grand Chaplain of B. P. O. Elks, the appointment being made during the Reunion at Cincinnati. He was formerly Exalted Ruler of the local lodge, and is well known as an excellent officer and a thoroughly good fellow.—W. J. Sully, of A Bag gage Check co., will return to vaudeville the coming season, having signed with Gotthold's Gigantics.

IOWA.

CEDAR RAPIDS.—MIDWAY PARK: The Clara Schumann Ladies' Orchestra have been playing here for the past two weeks to good business.—ATHLETIC PARK: Pain's Last Days of Pompeii drew large 13-15.—ITEMS: George S. Peck, assistant manager of Greene's Opera House, returned from New York 13, where he has been booking attractions for the coming season.—The Opera House is being redecorated, and new special scenery is being painted by Sosman and Landis, of Chicago.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): House dark.—ITEMS: Manager Beall has left for a three weeks' business trip to New York.—Treasurer Harley Rounds and wife have returned from a month's trip to Colorado.

KANSAS.

LEAVENWORTH.—CRAWFORD GRAND OPERA HOUSE (William Bowman, manager): Dark week ending 12.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The Criterion Dramatic co. featuring Sidney S. Toler, 6-11, in a round of standard plays, gave good satisfaction to a fairly remunerative patronage.

MAINE.

PORTLAND.—RIVERTON THEATRE: Deave's Marionettes 13-18 were witnessed by thousands daily.—PEAK'S ISLAND PAVILION (Bartley McCullum, manager): Harry Hamilton's Our Regiment week of 13, with James Horne as Lieutenant Guy Warrener, is very funny.—ELWELL HALL (Great Diamond Island): Mrs. Jarley's Wax Figures 16 to big business.—ITEMS: Herbert and Lane are the attraction at the Peak's Island Rink this week.—Dixon Brothers, the Olympia musical clowns, are McCullum's out-door attractions 13-18.—Tukesbury's Portland Theatre will re-open Aug. 17 when many sterling attractions will be seen.—Manager Isaac B. Rich, of the Hollis Street, Boston, was in town 14.—J. B. Daly of the Shore Acres co., is visiting Belle Theodore, a member of the same co.—Mr. and Mrs. Joseph Hayden and Olga Hayden, of Davis and Keogn's Girl Wanted co., are at the Mineral Springs House.—Kate Horne, of Boston, the mother of James Horne, of McCullum's stock co., is visiting her son at the Silver Wing Cottage.—Actor Edward P. Sullivan is at Peak's for the season.—Camp Columbia entertained Mr. McCullum and his entire co. 4. The affair was a most enjoyable one.—Ralph Cummings, an old Pavilion favorite, is visiting friends on the island.—Mr. McCullum has arranged for a gala day and evening 18, when out-door entertainments, band concerts, land and marine fireworks will draw thousands to "Maine's Coney Island."—Messrs. Hewen, John Hayden, and William Sargent are registered at Peak's for a few weeks.—The Virginia Trio, a troupe of colored singers and dancers, are giving two performances daily on the children's lawn at Peak's.—The charming costumes worn by Maude Edna Hall are the most exquisite ever seen at the Pavilion, and are a source of delight to the feminine patrons.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Morkil, manager): Theodore Babcock and Eva Taylor in Poor Jim and My Lady Help gave excellent performances to good business week of 6. The specialists were Will West, with his imitation of Chevalier; Dollie Brooks in songs; and Marie Stuart in songs, dances, imitations, etc. Pain's spectacle, War, is at Glen Forest 13-18.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark.—ITEM: Adin Hall, of the Josh Whitcomb co., is spending the Summer vacation here.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Dark 7-15.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): The Festival of the Nation (by local talent) was given under the auspices of the Sons of Veterans 15, 16, and a fair sum was realized.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtleigh stock co. in London Assurance scored the success of the season 8. Gene

IN view of the fact that the job business of the Ledger Job Office will be discontinued on and after July 1st, 1896, we beg to announce that our Company being fully equipped with the necessary force and appliances for doing all kinds of show printing—theatrical and commercial—we will be pleased to furnish estimates and undertake work of this character.

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CONSUMPTION

vieve Reynolds as Lady Gay Spanker easily carried off the honors. William Courtleigh as Charles Courtley was excellent.——ITEM: The Courtleigh co. will go to Point Lookout, a Summer resort about forty miles north of Bay City, on 18, and will present Snowball in the Pavilion. They then return to Bay City, and will close the season with Snowball and School.

BENTON HARBOR.—YORE'S GRAND OPERA HOUSE (J. A. Simon, manager): The Eunice Goodrich co. played a successful engagement 13-18; fine performances and good houses.——ITEM: The Black Hussars, of Chicago, one hundred strong, have been giving exhibitions of equestrian drill at Baseball Park to good-sized attendance.

OWOSSO.—CALEDONIA PARK CASINO (F. H. Knapp, manager): Bert St. John, Hal Stephens Zinka, magician, and the Le Roys in specialties week of 6.

LANSING.—All the theatres dark for two weeks ending 11.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Dark 7-14.

MINNESOTA.

BRAINERD.—SLEEPER OPERA HOUSE (H. C. Stivers, manager): Richards and Pringle's Georgia Minstrels 9 to good house; very satisfactory performance.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark 13-17. Remenyi 18.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): House closed until September.

MISSISSIPPI.

WATER VALLEY.—VALLEY OPERA HOUSE (Herring and Crosby, managers): Blanche Buffington's Comedy co. 17, 18. Bell Boyd 20.

COLUMBUS.—ITEM: W. L. Kemp has lessed the Opera House for the season of 1896 97. He is making great preparation for the season's opening and has added new scenery, etc.

NEBRASKA.

HASTINGS.—NEW OPERA HOUSE (W. Schellak, manager): Orris Ober co. 6 11 to good business.——ITEM: The co. advertised a $100 wheel to be given away the last evening of the performance, but had no wheel to give away.

NEW JERSEY.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): House dark 6-11.

ELIZABETH.—ITEMS: Colonel Morton made a flying visit here 10 to make the final arrangements about the Drake Opera House remodeling.—F. B. Childs, superintendent of the Opera House, has resigned and will manage a repertoire co. next season. S. C. Lewis has been appointed to fill the vacancy.—During the parade of Washburn's Circus 15, C. T. Hammerstreet, one of the attaches, was thrown from his horse and badly hurt. The injury, while not necessarily fatal, is extremely painful.

NEW YORK.

ALBANY.—ITEMS: This is the dullest Summer as far as amusements are concerned that has ever been known. Circuses are few and far between and the people are getting hungry for some kind of amusement. The only resort in this vicinity is a music hall in Troy, near the steamboat landing, where performances are given every week night. The performers are all females and the audience males. The bill consists of singing and dancing.—F. P. Denison and E. E. DeNoyelles, of this city have nearly completed arrangements for the tenth annual festival of the Round Lake Musical Association, which is to be held 20-25. Four concerts will be given. The soloists are Elizabeth Hamlin, B. Eloise Oates, Antonia H. Sawyer, William H. McKinley, William M. Newton, William H. Clarke, and C. A. Stein. The Germania orchestra of Boston will be conducted by Emil Mollenhauer.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House dark week of 13. The Open Air Theatre at Celoron, a local resort, is meeting with great success. For week of 13 Soto Sunetaro, the Smiths, Alice and James, Arthur Roderigo, and Montana Jim. Conterno's famous band will appear 27-29.——ITEMS: Frank Buoman, and Rose Adell are in the city. They open with Thomas E. Shea co. about Aug. 10.—The Barnum Circus is billed for Sept. 29.—Mack Evans, who was with Bob Hunting's Circus for several seasons, is in the city awaiting opportunities.—Manager Allen reports having made many fine bookings for the coming season.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 13-18.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Flora Staniford in repertoire 6-11 to light busines.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): The Summer Stock co. appeared in The King of Liars to fair-sized attendance 7-11. The co. opened this week to good business, playing Still Waters Run Deep 13, 17, and The King of Liars 14-18.——ITEM: The Binghamton, Lestershire and Union R. R. Co. have opened a park at Union, about eight miles west of the city, known as The Casino, at an expense of $20,000, where amusements will be held every afternoon and evening, and is meeting with grand success.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): House dark.——ITEM: At a meeting of the directors of the Opera House Association, Harry Sternburg was appointed manager to succeed Mr. Arthur, who will leave for Louisville about 25. Mr. Sternburg is expected to arrive in this city shortly.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): E. P. Gould lectured 13 on "New Testament Literature." Professor Charles C. Sterns lectured 13 on "The Roman Catacombs."——ITEM: Ernst Perabo, concert singer, was here 14.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): ITEM: Very extensive improvements are being made in this house.

CORTLAND.—OPERA HOUSE (Warner Roed, manager): A Tramp's Daughter will be presented 22 for benefit of the local athletic association.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Richards and Pringle's Famous Georgia Minstrels 8 to a fair-sized audience. They gave a satisfactory entertainment.——ITEM: Mr. Kersands left the co. at Portland, Ore., and will rejoin it at New Orleans in September.

OHIO.

KENT.—OPERA HOUSE (Mark Davis, manager): The Marvin Stock co. (pirates) opened a week's engagement 13, appearing in Jane, under the title of Wanted—A Wife, to a small house.——RANDOLPH THEATRE (J. W. Carner, manager): The Stock co. appeared in Shadows of a Life 6-9. Wrongfully Accused 9-11 to large and highly pleased audiences. The hit of the week was Ferdinand Graham. W. A. Moriarty also came in for a share of the applause. Life in New York 13-15.

LOGAN.—REMPEL'S OPERA HOUSE (Fred A. Koppe, manager): House dark 12-18.

MANSFIELD.—PARK CASINO (E. R. Endly, manager): The Casino opened for week of 6 with Billy Jaxon, Gertie Selon, G. P. Watson, the Dempseys, the McAvoys, and Norwood Brothers to big business.

COLUMBUS.—ITEMS: The controversy in regard to the Southern Theatre is in a more chaotic state than ever, the Circuit Court making a decision in favor of Freeman Brothers, thus reversing the decision of the lower court in favor of Mr. Ketcham. This gives Messrs. Freeman a permanent injunction until the case is heard by the higher court, which will not convene until Sept. 16, and as this is one of the last cases on the list, it will not come up until January or February, which will effectually close the house until that time, unless some amicable settlement can be made.—Buffalo Bill did a splendid business 13.—George Backus, of the Frohman forces, is at his home in this city.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Primrose and West's Minstrels open the house Sept. 13.

PENNSYLVANIA.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): The audiences at this popular Summer resort have increased so largely that additional seating capacity has been added, and with that the accomodations are not adequate to the demand. The entertainers this week, who are quite successful in pleasing, are: The Twin Smith Brothers, humorists, vocalists, and bell-ringers; Tony Baker and Billy Wright, knockabouts; Tony Murphy, Irish female impersonator; and Master Frank Tinney, character singer. The performance concludes with the funny sketch, Trial by Jury.

LANSFORD.—OPERA HOUSE (John B. Brislin, manager): Marvel Leeks, hypnotist, 20 25.——ITEM: The interior of the house is being repainted and other much needed improvements are being made.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): House closed until Aug. 26.

SCRANTON.—Theatres here all dark.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Professor Marvel Leeds, the hypnotist, opened 13 for one week. Performance excellent; big business.

CAMBRIDGEBORO.—SAYLES OPERA HOUSE (H. B. Wilber, manager): Delsartean entertainment 23.—CASINO (William Baird, proprietor): Variety entertainment 18.

TEXAS.

EL PASO.—MYAR'S OPERA HOUSE (H. Godwin Mitchell, manager): House dark week ending 11.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (J. B. Rogers, manager): The Pearson co. did fair business week of 6, presenting The Land of the Midnight Sun. She week of 13.

VERMONT.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): Prof. Lee, hypnotist, to fair business week of 13.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: House dark 13-18.

WASHINGTON.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager): Professor Bristol's wonderful horse show 6, 7 to good business. Hodges's co., with Essie Tittell in the lead, 8, 9; first-class co. but very light business.

WEST VIRGINIA.

WHEELING.—WHEELING PARK (Conrad Hirsh, manager): The Lyric Opera co. opened 13 for two weeks in repertoire with Chimes of Normandy. Their reception was a cordial one.

WISCONSIN.

LA CROSSE.—THEATRE (J. Straslipka, manager): House dark week ending 11.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): The Wood-Jersey co. opened a week's engagement 12 to good business.——LAKESIDE AUDITORIUM (W. C. Tiede, manager): Frank Hall's Juvenile Comedians concluded a four nights' engagement 7 to rather unprofitable business, and on 10 received a benefit under auspices of Post, A Travelers' Protective Association. Co. is very clever, but attendance was lacking.——ITEM: The State is flooded with popular price repertoire cos.; some good, some bad, and others worse.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Georgia University Graduates 16.

BARABOO.—THE GRAND (F. E. Shults, manager): House dark.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark 6-14.

CANADA.

TORONTO.—ISLAND ROOF-GARDEN (Rich and Ramsay, proprietors): The bill for 13-18 is a fairly good one, and includes Hattie Zardo, the human salamander; Waldo Whipple, character artist; Hearst and Silbor, burlesque actors, and Rich and Ramsay in new songs and bright sayings. The weather here has been exceedingly warm, and big houses have been the rule at this popular resort. The McAvoys, Hadley and Hart, and Bass and Evans 20-25.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): The closing night of the W. S. Harkins co.'s engagement took place 11 before a large audience. The co. made a hit, and its members made many friends here, who will gladly welcome them next season if they decide to come this way.

MONTREAL.—ITEMS: A good bill at Sohmer Park is the only attraction week of 13. It includes Bellman and Moore, Valeska, Alice Shaw, and others. On the anniversary of the fall of the Bastile 13 the French population turned out in full force, and business was immense.—Walter Main's Circus and Menagerie exhibited on the old Shamrock Lacrosse Grounds 10, 11, gave a good show and did good business.—Advertisements and posters are already out for the opening of the Queen's, Royal, and Academy. The two former open Aug. 24 and the latter Sept. 7.—Manager J. B. Sparrow and Ed Varney are away on a fishing excursion.

MONCTON.—OPERA HOUSE (A. Lutz, manager): House dark 13-18.——VICTORIA RINK (A. E. Holstead, manager): Citizens' Band weekly concert 16 to large and delighted audiences.

ITEMS FROM RINGLING BROS.' SHOWS.

PORTAGE, Wis., July 12.

We arrived at Monticello Sunday noon, having a run of 146 miles over the C., St. P. and M. R. R. from Mason City. It was another of those quiet Sundays, everybody taking a good rest after celebrating the Fourth. There has been a great drop in bicycling lately, but the Globe Trotters still hold their own, and turn out every Sunday evening. Monday we celebrated our third (3rd) Fourth of July, as per my letter of last week, and all the flags and bunting were up the same as on Saturday. The town was gaily decorated, and the country people were out in crowds. After the parade, when Professor Speedy made his famous high dive into a tank of water, there were over 25,000 people on the grounds, and our side-show did a rushing business all the forenoon. The side show is managed by Hugh Harrison. He is a hustler, and it is a pleasure to listen to his opening address. Last week, while in Spencer, he bought a very large elk's head, elegantly mounted, which he shipped to the B. P. O. E. Lodge of Henderson, Ky., as a token of regard. Mr. Harrison is a prominent Elk, but does not belong to the Henderson lodge. He makes that city his home. The Ringlings have a very strong side show this year, and it has done an immense business and gives the best of satisfaction. The side-show band plays all the latest popular airs and is a credit to Clayton Alexander, the leader, who keeps up to the times in musical novelties. Our afternoon house was a corker, and all were highly delighted at the performance. Mr. Lew Sells, one of the proprietors of the Forepaugh-Sells Brothers' shows, came on a visit, and was the guest of the Ringling Brothers for several days this week. Tuesday we played at West Union to another big crowd. Mlle. Irvin, our "iron-jaw" lady, or as she is better known, "the human fly," is making a tremendous hit this season. One of Ringling Brothers' imported acts is the French troupe of trick bicyclists and fancy skaters, which always pleases the public. Madame Sunlin never fails to catch the audience with her very clever menage act. Her horse, Mizpah, is certainly a beauty. We are enjoying some lovely weather now, and everybody is well. Lee Ingham, the hand balancer, rejoined the show here, having recovered from an accident that he met with while we were rehearsing in Chicago. Decorah, Wednesday, was another red-hot day and the extras had to be put in to accommodate the crowds, who laughed and applauded the different acts to their heart's content, the Nelson Family coming in for the big share. Here is situated the celebrated Iowa ice cave, and after our afternoon performance a number of our co. visited the cave. It is a wonderful sight and well worth a visit. Here we also received some more animals, including two sea lions and two very fine ostriches. The Ringling Brothers have the largest and finest traveling menagerie in this country and they stop at no expense to give the public the rarest animals that can be secured; the side show did an enormous business here all day; Cresco, Thursday, came up to regular standard and the Roman Hippodrome races set the crowds wild. The ladies' flat race, ridden by Misses Dare, Leon, and Connors, prove them to be graceful and good riders, and they race daily for blood. The most exciting race is the standing Roman race by Mlle. Sallie Hughes and Mr. Hughes, and shows Mlle. Hughes to be a remarkably fine race rider. The ponies' race, with the trained monkey riders, never fails to please the children. Walter, the chimpanzee, holds court twice daily, and holds his own against all newcomers. Friday we jumped into Wisconsin again, playing Prairie du Chien, and the people turned out en masse and attended both performances. On all sides you could hear the people remark that it was the best and greatest show ever in Prairie du Chien. Reports come from Baraboo, Wis., the headquarters of the Ringling Bros.' World's Greatest Shows, that on next Monday the citizens of that city are coming to Portage, Wis., to visit the show, as we do not show Baraboo this season, and in honor of that event all the extra flags and bunting of the Fourth are to be put up again, so that will be another gala day for the Ringlings. Professor W. F. Weldon, our director of music, closed at Decorah, July 9, his place being taken by Professor Gauweiler, of Philadelphia, Pa. "Pop" Weldon has been with our show nearly eight seasons, and naturally he is missed by our company. The last two days we have been having some exceedingly hot weather, which is very trying on our people. We ended the week at Richland Centre. Our business there was great, and it closed one of the banner weeks of the present season. There was a big howl Saturday morning over the non-arrival of the DRAMATIC MIRROR, as for some cause or other it failed to turn up, and our newspaper agent, Julius Tournous, was nearly bothered out of his life by the boys asking him when they would receive their favorite paper. A number of the members of our company hired rigs and drove over to Baraboo th's (Sunday) morning to visit their friends.

BOB

ARENA.

MILFORD, MASS.—Hunter's Circus 14 to good business.

SIOUX CITY, IA.—Pain's Last Days of Pompeii week ending 11 did an immence business. Adam Forepaugh and Sells Brothers' combined shows packed the canvas at two performances 13.

HARRISBURG, PENN.—Washburn's Two Ring Circus, drew a fair-sized audience 9.

PORTAGE, MASS.—Ringling Brothers' Show 13; tent packed both afternoon and evening.

NEW BRUNSWICK, N. J.—Leon W. Washburn's Circus appeared 14 before two good audiences, giving a good two-ring performance.

TIFFIN, O.—Buffalo Bill's Wild West Show appears 23.

DECORAH IA.—Ringling Brothers' Circus 8; good business and good performance.

FARGO, N. D.—The great Wallace Circus 10 to poor business; performances hardly above the average. Menagerie small, but all the animals are in a fine condition.

MANSFIELD, O.—Buffalo Bill's Wild West Show played to 3000 people 11.

AURORA, ILL.—Ament's Ten-cent Show 6-11 to good business.

BATTLE CREEK, MICH.—Buffalo Bill's Wild West Show will appear Aug. 7.

JACKSONVILLE, ILL.—Robinson and Franklin Circus 6 was attended by good crowds; good show.

CROOKSTON, MINN.—Wallace's Circus 11 gave good performance afternoon to full tent, but evening performance much cut for no apparent reason

PORTSMOUTH, O.—Pawnee Bill's Wild West Show appear 22, 23.

KEOKUK, IA.—W. H. Harris's Nickel Plate Shows will appear 27. Ringling Bros.' advance skirmishers were here last week, and put out some paper announcing the coming of the big show Aug. 10.

WOODSTOCK, ONT.—Wallace Bros. Circus is billed for Aug. 14.

NEW BRUNSWICK, N. J.—Leon W. Washburn's Circus appeared 14.

NORTH ADAMS, MASS.—Barnum and Bailey's Circus did big business 8, filling the huge tent at both performances. The show was excellent.

MISSOULA, MONT.—The excellent performance given by the Wallace Circus drew crowds June 29.

MONTREAL, CAN.—Walter Main's big show exhibited on the old Shamrock Lacrosse grounds 10, 11.

NASHUA, N. H.—Barnum and Bailey's Show comes 23.

QUEBEC, CAN.—Walter L. Main's Circus 2; big crowd in the afternoon, but owing to a severe storm there was not such a large crowd in the evening; everybody was delighted with it.

LAWRENCE, MASS.—Barnum and Bailey's Circus appears 21.

WAUKEGAN, ILL.—Forepaugh and Sells Brothers' shows appeared 1 to large crowds, afternoon and evening; performance was not as good as was expected.

SALTER AND MARTIN'S UNCLE TOM'S CABIN.

Ed R. Salter and Al W. Martin's complete dramatic and scenic production of Uncle Tom's Cabin, using the authorized version of the late Harriet Beecher Stowe's immortal work, is one of the largest amusement enterprises ever undertaken in this country, and has cost over $15,000 to set forth. The cast is one of sterling merit and the essential features of the play are followed with faithful respect for the master mind that first unfolded them. But the accessories are elaborate and novel, including sleeping, dining, baggage, scenery and stock cars; three bands of music—a white band of sixteen soloists; a pickaninny band of fourteen Southern darkies; and Mlle. Malvina Moreau's Creole Ladies' Band—a quartette, the famous Georgia Shouters, buck and wing dancers, and a wealth of special paper. The Chicago and Kansas City press have waxed enthusiastic upon the presentation of the company, and have remarked the special arrangements that forbid any photograph, chewing-gum, or similar dodges with the production. Chicago *Times-Herald* said: "The Salter and Martin production is occupying the stage of the Lincoln Theatre this week, and has attracted the largest crowds that have been seen there for weeks, and what is more to the point, has given entire satisfaction." The Chicago *Record* added: "A better production of the piece has not been given in Chicago in many years." The Chicago *Dispatch* said: "The Salter and Martin company has succeeded at every turn in faithfully and correctly depicting the ideas of romance and fact that the authoress in her novel conveyed. It is doubtful if Uncle Tom's Cabin ever received the attention so liberally bestowed upon it as in its present revival, either in its treatment dramatically, or its scenic environment." The Kansas City *Journal* calls it "a high-class revival of the old play, putting the characters into competent hands, setting the play adequately, introducing the old-time pack of bloodhounds, and interpolating a band of nimble pickaninny dancers."

WAITE'S COMIC OPERA COMPANY.

James R. Waite, the well-known and successful proprietor of two comedy companies, has associated himself with F. G. Harrison, of Lynn, Mass., and will place on the road the coming season a new organization to be known as the Waite Comic Opera company. The company will number forty-five people, every member being experienced in opera repertoire. The principals include Milton Aborn, comedian and stage manager, James A. Donnelly, Joseph W. Smith, Herman Waldo, Marie Laurens, Hattie Arnold, and Edith Newton. The organization will carry an orchestra under the direction of W. H. Hosmer, and will play week stands in the principal cities of New England and the Middle States. A double list of principals is carried to admit of daily matinees. The repertoire embraces Tar and Tartar, Jupiter, Ship Ahoy, Maritana, Bohemian Girl, Black Hussar, Chimes of Normandy, Olivette, Mascot, and two operas never before presented at reduced prices.

The costumes are new and complete for each opera. A car of special scenery by E. H. McAndrews is included in the equipment. Rehearsals will take place at the Lynn Theatre, beginning Aug. 3. The season opens at the Opera House, Lowell, Mass., Aug. 31. Each performance will be continuous, intermissions being filled with clever specialties and original features. An arrangement of high art pictures will be presented, and the bill will close with a unique novelty presented by this company for the first time on any stage, the equipment for this alone costing upwards of $5000. The company will be under the personal direction of F. G. Harrison, manager Lynn Theatre, with Charles Amesden, associate.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

BETTS-LOSEE (Harry Shannon, mgr.): Canton, N. Y., July 20 25, Hammond 27-Aug. 1.

BANCROFT THE GREATEST: Calcutta, Ind.—indefinite.

BIJOU STOCK: Galesburg, Ill., July 6-Sept. 1.

CRITERION DRAMATIC (Nat Reiss, mgr.): Holton, Kans., July 27 Aug. 1.

COURTLEIGH STOCK: Saginaw, Mich., May 25—indefinite.

CHASE STOCK: Spokane, Wash.—indefinite.

CALIFORNIA STOCK: San Francisco, Cal.—indefinite.

EAGAN STOCK: St Paul, Minn.—indefinite.

EMMA WARREN: Richmond, Ky., July 20-25.

EVELYN GORDON (W. G. Collinge, mgr.): Ironwood, Mich., July 20-25, Houghton 27-Aug. 1, Lake Linden 3-8.

ELDON'S COMEDIANS: Bainbridge, Ind., July 20-25.

FROST AND FANSHAWE: Escanaba, Mich., July 20-25, definite.

FAIRMOUNT STOCK: Kansas City, Mo., June 15—indefinite.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FLORA STANFORD: Trumansburg, N. Y., July 20-25.

GAY PARISIANS (Charles Prohman, mgr): Chicago, Ill., May 18—indefinite.

HARPER AND DERRICK: Tamasora, Ill., July 30-Aug. 1.

HOYT COMEDY: Morrison, Ill., July 20-Aug. 1.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 29-Sept. 5.

IN GAY NEW YORK: New York city May 25—indefinite.

JUNO BARRETT (Josh Henderson, mgr.): Hartford, Kans., July 20-25, Council Grove 27-Aug. 1.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

LITTLE TRIXIE: Ironwood, Mich., July 22, Rhinelander, Wis., 23, Tomahawk 24, Merrill 25, Wausau 27.

MR. AND MRS. FRANCIS LABADIE: Paw Paw Lake, Mich.—indefinite.

MARIE WELLESLEY (Richard Ober, mgr.): Eau Claire, Wis., July 27-Aug 1, Chippewa Falls 6 8.

MYRA COLLINS (Kellam and Harper, managers): Tupper Lake, N. Y., July 20-25, St. Regis Falls 27-Aug. 1, St. Albans, Vt., 3 8.

MAINE OPERA HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6—indefinite.

NEWELL'S PAVILION THEATER: Alpena, Mich., June 22—indefinite.

OBER ORRIS (W. H. Weaver, mgr.): Cheyenne, Wyo., July 27-Aug. 1.

POTTER-BELLEW: Sydney, Australia—indefinite.

RUBY LA FAYETTE: Lamposas, Tex., July 13-Aug. 1.

REDMOND DRAMATIC: Albert Lea, Minn., July 20-25.

ROBERT SHERMAN: Lincoln, Neb.—indefinite.

SUMMERS' COMEDY PLAYERS (George H. Summers mgr.): Watertown, N Y. June 30—indefinite.

STEWART ALLEN: Kansas City, Mo., June 22—indefinite.

THE NOSSES (Perd Noss, mgr.): Jamestown, N. Y., July 20-25, Cincinnati, O., 27-Aug. 1.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THEODORE BABCOCK (Sedley Brown, mgr.): Lowell, Mass., July 6—indefinite.

WASHINGTON STOCK: Washington, D. C., June 15—indefinite.

WILLIAM ECHOL: Jacksonville, Ill., July 14—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON COMIC OPERA: Deadwood, So. Dak., July 20 25.

BLIND BOONE CONCERT (Barnett Foster, mgr.): St. Joseph, Mo., July 19-25.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CHICAGO MARINE BAND: Lincoln Park-on Delaware, May 30—indefinite.

DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city July 25.

EVANGELINE (E. E. Rice, manager): Manhattan Beach N. Y., June 15—indefinite.

EARLSCOTT OPERA: Cincinnati, O., July 6—indefinite.

GILMORE'S BAND: Washington Park-on-Delaware, May 30—indefinite.

GONZALEZ COMIC OPERA (Frank V. French, mgr.) Duluth, Minn., June 8-Aug. 19.

HENDERSON OPERA: Chicago, Ill.—indefinite.

INNES' BAND: Philadelphia, Pa., May 30—indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa.—indefinite.

SOUSA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

SEIDL'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

SCHUMANN LADIES' ORCHESTRA (Charles E. Perry, manager): Clinton, Ia., July 20-25.

TEMPLE OPERA: Indianapolis, Ind., July 6—indefinite.

WILBUR OPERA: Buffalo, N. Y., July 6—indefinite.

YOUNG AND FEALINGER: Atlantic City, N. J.—indefinite.

VAUDEVILLE.

BROWN EXTRAVAGANZA: Scranton, Pa.—indefinite.

GRIEVE LYCEUM BURLESQUE: Washington, D. C. June 15—indefinite.

IDA SIDDONS BURLESQUE: Cleveland, O., July 13—indefinite.

PHILADELPHIA MAIDS (Norman Moore, mgr.): Ocean View, Va., Aug. 17-22.

MINSTRELS.

BIG SIX: Atwater, O., July 21, Deerfield 22, 23, North Benton 24, 25.

LEW JOHNSON: Jacksonville, Ore., July 11, Ashland 22, Yreka, Cal., 23, Redding 24.

SIMMONS AND SLOCUM: Trenton, N. J., July 20-25.

CIRCUSES.

FOREPAUGH AND SELLS BROTHERS: Denver, Col., July 21, Colorado Springs 22, Pueblo 23, Florence 24, Leadville 25.

KIRKHART AND RYAN: Eveleth, Minn., July 21, Virginia 22, Biwabick 23, Washburn, Wis., 24, Ashland 25.

M. L. CLARK: Cruise, Mo., July 21, Flucom 22, Bloomsdale 23, New Offenberg 24, St. Marys 25.

NORTH AMERICAN: Collinsville, Conn., July 21 New Hartford 22, Winsted 23, Torrington 24, Thomaston 25.

RICE'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15—indefinite.

RINGLING BROTHERS: Sycamore, Ill., July 21, Sterling 22, Maquoketa, Ia., 23, Tipton 24, Marshalltown 25, Algona 27, Eagle Grove 28, Jefferson 29, Ida Grove 30, Sac City 31.

SPARKS AND ALLEN: Potsdam, N. Y., July 21, Canton 22.

VAN AMBURGH: Fort Oram, N. J., July 21.

WALLACE: Port Arthur, Ont., July 21, Chapleau 22, North Bay 23, Sadbury 24, South Ste. Marie, Mich., 25.

MISCELLANEOUS.

BUFFALO BILL: Elyria, O., July 21, Sandusky 22, Tiffin 23, Findlay 24, Toledo 25.

COYLE'S MUSEUM: Circleville, O., July 20-25.

D. M. BRISTOL'S EQUINES: Aberdeen, Wash., July 21, Hoquiam 22, 23, Centralia 24, 25, Astoria, Ore., 27 29, Vancouver, Wash., 30-Aug. 1, Ellensburg 3-5, Spokane 6 8.

GIBBS AND KENNEDY: Portland, Ore., July 20 25.

HERGELROTH PAVILION THEATRE: Lancaster, Pa., July 20 25.

MARVEL P. LEEDS (J. C. Davis, mgr.): Lansford, Pa., July 20-25.

NOBLES AND COX WONDERLAND: Savannah, Ga., July 20 25.

PAUL BOYTON: Bergen Beach, N. Y., June 15—indefinite.

UNDERWOOD: Vernon, Ind., July 21, Greensburg 22, 23, Rushville 24 25.

One or more A No. 1 attractions wanted for Sept. 14, Fair dates, at Grand Opera House, Decorah, Ia.

☞ ***Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.***

MIRROR INTERVIEWS.

From a photo. by Falk.

Edward E. Kidder.

Your real dramatist loves humanity, and this trait is very pronounced in the character of Edward Ellis Kidder. He doesn't believe it to be the province of the playwright to bend all his energies toward exposing the selfishness and meanness of human nature, and he wouldn't write a problem play if he could. Realism, Ibsenism, Modernity, or whatever you choose to call the new dissecting fad in Literature and the Drama, finds no advocate in Mr. Kidder. Plays, in his opinion, should not lack the literary quality, and they are all the better for depicting scenes and characters that are true to life, but they should be written essentially for the purpose of entertaining the public, not to prove to the world at large that life is not worth living.

THE INTERVIEW:

"Are you a New Yorker?"

"In one sense I am, as New York has been my home since I was ten years of age, but I was born in Charlestown, Mass. At the age of fourteen I caught the war fever, and enlisted in the U. S. Navy. In the course of my naval experience I saw much active service, and was in many stirring scenes, some of which I have utilized in a war play called Among the Missing, which is one of the few plays I didn't write under contract."

"Was it ever produced?"

"No, I only finished it a short time ago. I'm not worrying about its production. Some manager will put it on sooner or later. To return to my career, as you seem to think the MIRROR's readers will be interested in it: I began theatrically by writing topical bits for the Lingards, the Lisa Weber Burlesque company, and others. I also acted with these companies—at least I thought I did—but, as I recall it, I was not a river burner in that line. However, the late Charles Fechter thought enough of my histrionic ability to take me to Boston, where I played Osric in his fine production of Hamlet at the Globe Theatre."

"You managed various stars and companies, didn't you, before you devoted yourself exclusively to play writing?"

"Yes, the Lingards, Augustin Daly's Pique company, Joseph Murphy, the Williamsons, John T. Raymond, the Julia Mathews Opera company, Lotta, and Mr. Daly's first London season. During the season 1879-80 I managed Whitney's Opera House in Detroit and his Michigan Circuit. Among the attractions that season we had the peerless Neilson. Frank Sanger was in her company, and I saw him play a very good Mercutio to her Juliet. One night on the circuit the soulful son of a prominent editor begged for an introduction to the lovely Adelaide. 'That woman is the exemplification of all that is poetical and ideal,' he sighed, 'and I *must* know her!' Finally I yielded, and sneaked him behind the scenes. Neilson was just finishing the balcony scene. Her youthful admirer was almost breathless with suspense. He was about to meet the most beautiful woman in the world. When the scene was over Neilson came down the ladder at the back. 'That's jolly shaky!' she said. 'I wonder if I will break my blooming neck in Michigan.' The young man shuddered. 'Miss Neilson,' said I, 'will you allow me to present Mr. ——' 'Glad to see you,' said the actress, grasping his hand, 'but what a beastly climate you've got. I wish to heaven I had a copper nose!' Then she applied her handkerchief to her lovely nose and trumpeted a bugle blast as she flew to her dressing-room, while the young man faded away with a bitter pang of disillusion in his romantic heart."

"What was your first effort in the line of regular playwriting?"

"My first sustained effort of that sort was the re-writing of the burlesque of Pluto for the Lingards. George Farren recommended me for the work. I worked very hard at the burletta, as I was very anxious to please Mr. Lingard. After finishing it, I took my manuscript to his hotel and read it to him with fear and trembling. He seemed well pleased. 'How much do I owe you?' he asked. As I knew nothing of theatrical value at that time, and was quite overcome with his demeanor and his diamonds, I answered falteringly: 'About $7.' 'I beg pardon,' said Lingard; 'seven what?' 'Seven dollars,' I quavered, fearing an immediate rejection of my manuscript on the ground that my charge was exorbitant. 'Oh, yes—certainly—$7, of course,' said Lingard with great gravity, and he paid me the seven with wonder in his eyes, like the lady in the Songs of Araby ballad. I became his manager afterward, and we made money together."

"And what was your first original play?"

"Three of a Kind, which I wrote for the Salsbury's Troubadours while I was the acting-manager of a New York theatre. Authors usually have trouble in disposing of their first play, but I didn't. The play ran six years, and is still given at intervals, as are others of my old plays, by the various stock companies around the country. Three of a Kind was the means of introducing to New York that very excellent actor, W. S. Daboll, who subsequently made such a hit in Erminie. Poor fellow, he died about four years ago in the prime of life. After Three of a Kind I wrote Mischief for Lotta, Tom, Dick and Harry for the Troubadours, Sis, Philopene, On the Stage, One of the Boys, The Gossoon, One Error, and many more, good and bad; all cleanly, though, I am happy to say. I also wrote and produced Niagara, a good play badly cast, and badly named. The press praised it, and the public stayed away."

"How did you become associated with Sol Smith Russell?"

"Well, I have heard it said that Russell was the making of me, and I have also been told that I was the making of him. We must have been mutual creators. In all, I've written three plays for him—Bewitched, A Poor Relation, and Peaceful Valley—the last two great money-makers."

"Do those two still belong to you?"

"Oh, yes. Bewitched, Mischief, Sis, and Three of a Kind are the only plays that I sold outright. I am wiser now. Mr. Russell is to revive A Poor Relation this season, I believe."

"How do you find Mr. Russell to write plays for?"

"Excellent. He makes many good suggestions (as indeed do all well-seasoned stars), and some that are not so good. It's a pleasure to have him speak one's lines. He gets the full value out of them."

"Tell me something about your latest play—Shannon of the Sixth."

"The scenes are laid in India during the Sepoy rebellion of '57, and I have made free use of the occultism of the East in producing various effects. The hero is a young Irish officer of the Sixth Carabineers. The part will be played by W. H. Power, for whom the play was written, and in whose ability I have great faith. He will give Shannon of the Sixth a fine production, and begins his season in September."

"How about his claim that the principal situation in The Cherry Pickers was pirated from your play by Augustus Pitou and Joseph Arthur."

"Oh, that doesn't amount to anything. Mr. Power is young, nervous, enthusiastic and excitable, and couldn't glean the facts from the paragraph concerning the plot of The Cherry Pickers that he saw in THE MIRROR. The resemblance in the cannon episode is one of those accidental resemblances that often occur. My scene was written and read last October, and, of course, will be produced as written, although I don't think that Shannon of the Sixth will require a cannon to boom it. It has other situations that, in my opinion, will prove just as effective as the one specially referred to. I have every confidence in the integrity of Mr. Pitou. A man's record must stand for him, surely. As for Joseph Arthur—well, Joe and I are at work together on an American play of rustic life, and I have as much confidence in him as I have in myself. He doesn't need to appropriate any one's ideas. Last Winter we were both writing plays located in India, and all the information in regard to them that we could get from each other was the title. Mr. Arthur at first intended to call his play The Half-Cast."

"Have you any other plays awaiting production?"

"I sent a play for E. S. Willard to London a few weeks ago with a view to its production on Mr. Willard's forthcoming American tour. I have also finished two other plays—one called Uncle Abe, for a character comedian, and the other A Married Woman, for a stock company."

"Do you work steadily and systematically at your plays?"

"I work three hours a day the year round. I agree with Anthony Trollope that sealing-wax on a man's chair is better than inspiration; in other words, you can accomplish more by sticking to your work day after day than only writing when you are in the humor for it. But writing is always a pleasure to me, and if anything happens to prevent me from doing my usual stint, I'm not happy all the rest of the day. Besides plays, I've done a good deal of literary pot-boiling—stories, verses, and an occasional poem. I suppose I inherit my literary bent from my mother, Mrs. M. A Kidder, who is said to have written more Sunday-school hymns than any other woman living. She is now, at the age of seventy-six, writing love poems—for revenue only. I have a good critic at home in my wife, who, as you know, is the 'Polly Pry' of a New York daily. Her writings have been favorably compared to those of the late Mary H. Fiske, the 'Giddy Gusher,' of MIRROR fame."

"Do you rehearse your plays?"

"Not when it can be arranged to have somebody else rehearse them. In fact I only go to see one performance unless changes are to be made after the first production. I live with the characters in my plays until the manuscript is completed and I then bid them goodbye—sometimes with considerable reluctance."

"You appear to have had a many-sided experience with theatricals?"

"Very much so, indeed. I seemed to love the very air of the stage from my earliest childhood, and that is a little odd because none of my people were in that line at all. The first theatre that I remember to have attended was the old Bowery, then managed by George C. Boniface and J. H. Allen. It was in 1857, I think, when I was a very small boy. I recall waiting for nearly two hours before the gallery doors opened and I was allowed to deposit my shilling. Then the long, wearying scamper to the top of the theatre, drinking in the—to me—delicious odor of whitewash, gas, and orange peel. There were three or four plays in the bill, presenting George L. Fox, Lucille and Helen Western, Fanny Herring, and other favorites. I was lucky enough to secure a front seat, and never shall I forget my agony of mind when, as the gallery became crowded, some dreadful brute of a boy came down the aisle, leaned over, lifted me out of my seat, gave me a terrible kick, and sat down in my place, while I was relegated to the rear of the 'standees.' I thought my heart would break, and I felt much as poor David Copperfield must have felt when the ruffian carman ran away with his shilling and his box."

"You have traveled pretty extensively, have you not?"

"Yes, both in this country and abroad. I devoted nearly fifteen years to traveling on the road as actor, agent, manager, and playwright, and I never wish to see a railroad train again as long as I live."

That concluded the conference. In justice to Mr. Kidder, I wish to add that his counterfeit presentment preceding this interview is anything but flattering to him. The reproduction is from a faded photograph which was found in a family album of one of his relatives. Won't the Lambs gambol when they see this alleged likeness of their fellow-Kidder.

A. E. B.

UNDER THE BLACK FLAG.

Lewis T. Bennett, manager of the new City Opera House, Port Huron, Mich., who plays only one or two repertoire companies a year, and always warns them that no pirated pieces will be allowed, has a letter from one Phil Maher, of Miami Avenue and Fossett Street, East Toledo, O., who asks for a week's time to play Too Much Johnson, In Old Kentucky, A Gilded Fool, and In Mizzoura. Manager Bennett expresses the hope that this pirate will be given "the notoriety he deserves."

Owen Bartlett writes from Waco, Tex., that the cast of the four-act drama which was produced recently under the title of For Fair Cuba at the Lyceum Theatre of Buffalo, N. Y., is with two exceptions identically the same as the cast of The Staff of Diamonds, by C. H. Hazelwood, a nautical drama in two acts, which was produced in 1861 in London, Eng., and was afterward published by Samuel French and Son.

IN SUMMER PLACES.

W. C. Horton writes from Mount Clemens: Among the late arrivals are "Happy" Ward and his wife (Lucy Daly), Mrs. Archie Ellis, Joe Oppenheimer and wife, W. F. Crossley, Frank Campau, Tom Ripley, and R. T. Trevelick. Eugene O'Rourke and W. F. Crossley, while rowing on the Clinton River, saw a man and woman struggling in the water, their boat having capsized. The two big fellows went to the rescue, and, after a very hard struggle, succeeded in getting the unfortunate people on shore. A benefit performance for Dick Hume was given June 26. All the professionals in town took part in a very strong vaudeville bill. A handsome sum was raised for the invalid actor. An informal reception was tendered the theatrical colony, July 8, by the officers of the Nineteenth U. S. Infantry, encamped here. There was a band concert, dancing, singing, special refreshments, and a cake walk, two prizes being offered for the champions. Fred Hallen, Charles I. Ross and John Russell were the judges. The first prize went to Harry and Flora Kelly, and the second to Charles A. Mason and Lucy Daly-Ward. There were forty-eight professional people present. Mabel Florence, who has been a guest of Helen Price for a month, left for New York July 6. Charles A. Mason has signed with Ward and Vokes for the coming season. Sam T. Jack spent last Sunday with his family, who are stopping here. Professor Mark Keintz, leader of the Lyceum Theatre orchestra, of Detroit, is in charge of the Avery House orchestra at this place. The theatrical people were guests at the Cameron Cottage, evening of July 4. Fireworks, music, and cards were the entertainments, and a dainty luncheon was served. Other late arrivals were Knox and Wilson, "Sparrow," the juggler; W. T. Clark, of Joseph Murphy's company; George Jenkins, of Clayton and Jenkins; Dan McAvoy, of McAvoy and May; and Sharp, of Sharp and Flat. Mr. and Mrs. Otis Shattuc, Master Jay Shattuc, and J. J. Dougherty have signed with J. C. Lewis for his Si Plunkard company for the coming season. Ross and Fenton will play two weeks in Chicago, opening there July 19. Fred Hallen and Molly Fuller play a week at Jefferson Park, Detroit, after which they will return for an extended visit at the Springs. W. C. Cameron has been engaged as manager of the Third Avenue Theatre, New York, and will leave for his new position about Aug. 10. Edwin R. Lang's new comedy, Jim and Jack, was produced at the Opera House on July 10 to a good-sized and well-pleased audience. De Witt Cooke, club-swinger, has joined Gorton's Minstrels—his fifth season with that company.

As Charley Ross, of Ross and Fenton, was entering the Opera House at Mount Clemens, one night last week, he noticed some small boys loitering about the entrance. He asked them why they did not go inside, and one little fellow said they had no money. Ross purchased a bunch of tickets and thirty-one of the village boys took in the show at his expense. Afterward the boys stood in a row in the middle of the street in front of the Opera House, and when Ross came out, yelled: "What's the matter with Charley Ross?" and "He's all right!" Ross lifted his hat, blushed, and passed on.

Carrol Marshall is spending her Summer at Santa Monica Beach, Cal.

Charles B. Hanford, who has charge of the tour of Thomas W. Keene, is at Atlantic City. He will divide his Summer between that place and Cape May with an occasional trip to New York to look after his bookings.

Louise Muller is resting at Asbury Park.

Frank Ambrose and wife will spend four months at Orient Park, L. I., where he holds the deep sea fishing record and is a member of the Volunteer Life-Saving Crew.

George C. Boniface, wife, and little daughter, Symons, are spending the Summer in Chicago.

Mr. and Mrs. Sydney Rosenfeld are at Congress Hall, Saratoga.

Mrs. A. M. Palmer and Miss Palmer are in Saratoga.

J. A. Sawtelle and wife are at present occupying a cottage at Pleasant View, near Westerly, R. I.

E. C. Burroughs, of the Southern Price company, is at Pigeon Cove, Mass.

George Herbert and wife (Stella Bonheur) will spend a few weeks at New Rochelle.

Titenia, the descriptive toe dancer, who made her New York debut at Hammerstein's Olympia Roof-Garden several weeks ago, has been spending several weeks at Rockaway Beach, where she divides her time between bathing and horseback riding. Being an enthusiastic horsewoman, she devotes several hours daily to the pleasures of the saddle.

John W. Burton is spending the Summer at Pine Point, Me.

Charles F. Newsom, who played the aged negro in A Night's Frolic last season, is at his home, Raleigh, N. C.

Fred Summerfield and wife (Della Clarke) have taken a cottage at Britain Lake, Conn., for the Summer.

May Prindle and W. C. Richardson are summering at their cottage, Clarksboro, N. J., dividing the time between wheeling, fishing, and preparing for next season's tour.

Rice and Basle, the comedians, are spending the Summer at Albany.

Selby Tapsfield and wife are summering at Rochester, N. Y.

Judith Bordeaux has gone to Belmar, N. J., for the Summer. She is an enthusiastic cyclist.

Ed. C. White, manager for Bert Coote and Nick Long, has gone to Hyennis, Mass., for a three weeks' vacation.

Ralph Cummings, Robert Cummings and wife (Nettie Marshall) passed through town Monday on their way to Orange County, where they intend spending the Summer.

John A. Himmelein, manager of The Ideals, and wife (Beatrice Earle), are at Keeley's Island, Lake Erie.

J. Albert Gates is Summering at his home in Chagrin Falls, O.

Henry E. Abbey is at Old Point Comfort.

Georgia Cayvan is in the White Mountains.

James K. Collier, the dramatist, is at his home in Wilmington, N. C., working on the libretto of a spectacular extravaganza for which he has contracted.

Harry B. Collins, the comedian, is at Garden Home, Nashua, N. H., which, he says, is a beautiful place for an outing.

Professor Hausner, the hypnotist, with his wife and daughter, are at their Summer cottage on Cayuga Lake.

Selma Herman is summering at Toledo, where she is an enthusiastic cyclist.

Linda da Costa, who has been spending a few weeks in the Catskills, will return to New York in a few days.

Mrs. John Drew, Sr., Mrs. John Drew, Jr., and daughter, Louisa; Mrs. Henry Miller and her three children, Ethel, Lionel, and Jack; Louis Baker, and Mrs. James Lewis are at a farm near West Hampton, Long Island, where John Drew will soon join them.

Mr. and Mrs. William Raynor will spend the month of August at Long Branch.

R. N. Stevens is at Watch Hill, R. I.

Adele Clarke left New York for Long Branch, July 14. Mrs. Clarke anticipates some pleasant rides on her bicycle over the fine roads of Long Branch and Asbury Park.

Among the resident professionals summering at Syracuse, N. Y., are Barry Johnstone, William A. Daniels, who next season plays the General in Wang; Alexander McKenzie, of Downing's company; Lute Vroman, last season with Slaves of Gold, Ed Trautman, musical director of Fanny Rice's company; Henry Yorkey, of minstrel fame; Damon Lyons, of Daly's forces; and Harry Levy, ahead of Scammon's Burglar company.

Marie Haines, who was with A. Y. Pearson for several seasons, is spending the Summer at South Cairo, in the Catskill Mountains.

H. H. Forsman has gone to Camp Fargo in the Adirondacks on a visit to Duncan Preston for a few days.

Nellie V. Parker is summering at her home, Crescent Beach, Revere, Mass.

J. P. Clark and Emma Whittle are at Rockville Centre, Long Island.

Robert Mantell is stopping at Samford, Conn.

Eugene Powers is at the Mourne Hotel, Rostrevor.

Warren N. Cross, his wife (May Rogers), and mother-in-law (Ollie Stanton) are summering on the Wabash River. Harry Browne and wife (Louise Diamond) are with them.

RIPANS TABULES

A well known sporting man, who is too modest to allow his name to be printed here, relates the following experience: "I was out yachting on the Fourth of July, and I got very much exhausted, having to manage the yacht myself in a northeast gale. I did not have an opportunity to eat properly, consequently my stomach was very tired, so that when I did eat, I ate too much, and that resulted in a condition which was followed by severe neuralgia in my head. My experience with Ripans Tabules previously taught me that possibly the trouble might be remedied by treating the stomach. Before I had taken the third Tabule my neuralgia had gone, and I was feeling pretty well. I had neuralgia very bad, and I could feel those Tabules were working upon my digestive organs, and as they worked my head improved in sympathy."

Ripans Tabules are sold by druggists, or by mail if the price (50 cents a box) is sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.

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For our annual GARDEN PARTY to take place Saturday, August 8th, 1896, at Apollo Garden, Boston. If you have anything new in the way of games or amusements, write to

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STRONG ATTRACTION, LABOR DAY, SEPT. 7, 1896. Two New Trolley Lines Opened.

JOHN MISHLER'S BUSY FIVE HOURS.

John Mishler, of the Pennsylvania Theatrical Circuit, usually makes his Spring visit to New York in June, but was delayed this year, attending personally to the eight weeks Spring engagement over the circuit of The Sages, hypnotists, with whom he gathered in many shekels of silver and gold. Last week THE MIRROR said: "John Mishler is in town, and will be at the American Theatrical Exchange, Wednesday, from 11 A. M. to 3 P. M." Genial, always obliging Will B. Seeskind gave half of his office room to Mishler, and John had probably the busiest five hours of his managerial career, receiving callers, booking engagements, and signing contracts.

As there was a box for fifty Henry Clays emptied, John must have been taken by the hand over seventy times, as all the callers did not smoke.

In the midst of John's busiest time, Ed Abram offered to bet $50 to $25 that he could name a city of over fifty thousand inhabitants in which the presidential candidate, Bryan, would not receive a vote. This appeared too "dead easy" for Mishler, who said: "I have never bet money before, but I will take this, just for fun." Abram named Washington city, where no one votes on national elections, but he did not take the cash, so Mishler said: "Ed, I will make this right by giving you five per cent, sure, for Rosabel Morrison in Carmen, because you have added the Eidoloscope to the performance to show a realistic, very enjoyable bull-fight, which may be consistently introduced with good effect.

Mishler secured Minnie Maddern Fiske in the new drama, The Right to Happiness, saying: "I will always remember this lady for her pleasing social qualities and her brilliant dramatic art. Would there were more like her!" Among the other attractions booked are Shannon of the Sixth, Miss Philadelphia, Frégoli, William Barry, Fields's Darkest Russia, Primrose and West's Minstrels, For Fair Virginia, and Lewis Morrison in Faust. Altogether, he secured twenty-two weeks for his circuit of eleven cities, and Owen Ferree, who ably attends to the Exchange routine, remarked: "If Mishler came here often I would have little to do during the Summer. He is never in doubt; says what he means; finishes his business on an equitable basis, and everything is satisfactory to him, the traveling manager, and myself. He is not a fellow that will let you know in a few days."

A MIRROR representative found Mr. Mishler an agreeable, plain, matter of fact business man, and soon realized why so many of the profession call him familiarly, "Uncle John." In answer to inquiries about business prospects for next season, he said: "In Pennsylvania, last Winter, business was very much better than for the seasons of 1893-4 and 1894-5. I attribute much of it to a reductionin prices to 15, 25, 50, and 75 cents, and to give in the different cities the class of entertainments that the largest number of patrons prefer. The theatre business, when conducted as any other successful commercial business, will always be satisfactory. In prices everything has come down; why not theatre prices and performers' salaries? There are, of course, exceptions, but I refer to a large majority of the performers. Possibly twenty-five attractions can play the largest cities of my circuit at 25, 50, 75, $1, and some of them up to $1.25 or $1.50, but I cannot make theatres profitable with that number for an entire season.

"In cities like New York, Boston, or Philadelphia there are, of course, three or more theatres that do a profitable business at $1.50 a seat, while the others are empty because the managers and companies think their entertainment is worth just as much, but people who pay are not of the same opinion. I could count on the fingers of one hand all the managers in America who would pay $6 to see a performance with their family of four persons. They are "dead-heads" and thus it works little difference if seats are $2. From the wealthiest down to the $600-a-year clerk, forced economy is practical, and it will be many years before matters will be different. Who is doing the largest business to-day? The merchant with good goods, very cheap, making up the profits on the increased sales. So with amusements. We must study our customers and meet their requirements at prices they can afford to pay. What a thing may be worth and what people will pay for it are widely differing subjects. Don't sit and talk of 'prospects;' don't fancy each season is going to be better; don't think gold or silver is going to crowd the theatres! Get down to facts, however unpleasant they may be, and before long business will improve. To make money to-day requires much thought, good judgment, hard work, judicious economy."

THE THINNEST ACTOR ON THE STAGE.

The thinnest actor on the stage is Charles E. Fisher. He enjoys the distinction of being the only man voted too thin for the role of the apothecary in Romeo and Juliet. He played the part one night with Mary Anderson as Juliet, John Norton as Romeo, and Newton Gotthold as Mercutio. On the following morning Norton told the stage manager to put a fat man in the part; Fisher was so thin he couldn't see him.

In Colonel Brown's theatrical agency the other day, a group of actors were discussing the framed play-bills on the walls. They stopped before an old bill of Jack Cade, played at the Arch Street Theatre, Philadelphia, with this cast:

Jack Cade	E. L. Davenport
Lord Clifford	William Wheatley
Lord Say	W. H. Wallis
Duke of Buckingham	W. Stearns
Archbishop of Canterbury	Mr. Howells
Lacy	Mr. Dolman
Wat Worthy	Mr. Fredericks
Will Mowbray	Mr. Dunn
Son of Aylmere	Master Fisher
Courtney	Alex Fisher
Jack Straw	Frank Tannehill
Roger Sutton	John McCullough
Marianne	Mrs D. P. Bowers
Kate Worthy	Emma Taylor
Widow Cade	Mrs. Tannehill

"There isn't one of those old-timers left," remarked an actor after reading over the names of the *dramatis personæ* and their exponents.

"Oh, yes, there is," chirped up Charles Fisher, who happened to be present. "I'm the 'Master Fisher' on that bill and Alex. Fisher was my father."

Then he pointed to another bill where the Tragedy of Bertram was announced to be played with this cast:

Bertram	Herman Vezin
Prior of St. Anselm	John Dolman
St. Aldobrand	W. H. Myers
Child of Aldobrand	Master Fisher
First Monk	A. B. Bradley
Second Monk	John McCullogh
Third Monk	Alexander Fisher
First Robber	Frank Tannehill
Imogene	Mrs. Farren
Clotilda	Emma Taylor

"At the Arch Street Theatre," said Fisher reminiscently, "I played child parts all through the sixties, and in '72 my father put me with the Pittsburg stock company. John Ellsler and Newton Gotthold were the managers, and I was engaged as call boy—a function that is known no more. I was always getting into hot water. There were so many opportunities for practical jokes that I never could resist them. My first joke was perpetrated the very first night of the season, when the leader of the orchestra, Lou's Zitterbart, arrayed in a dress suit, heard a whistle through the speaking tube at the prompt-stand, and putting his ear to the tube to learn what was wanted, was straightway deprived of his hearing. I had filled the tube with a pound of flour and Louis thought a blizzard had struck him. There was a chase for life between the leader and the callboy, but I managed to pacify him by promising to use lampblack next time.

"Only last week I was down in Pittsburg revisiting my old friends who knew me when I was a call-boy. As I went on the stage to see my old friend, Jack Gallagher, who was gas-man then—and is still there—it seemed like going into an old home. Jack is a trifle older now, and did not at once recognize me. I measured 6 feet ¾ inch and weighed 134 pounds when I first went there, and now I am 6 feet 1 inch and weigh 134½; so, of course, I couldn't blame Jack. Time makes many changes, and the quarter of a pound I've gained in twenty-four years is not to be overlooked. Mary Anderson's leading man said I was so thin when I played the Apothecary to his Romeo that L. R. Stockwell was substituted at the next performance. If I had had that one quarter extra that I've since gained, they might have retained me in the part.

"I was *en rapport* with all the gallery boys, many of whom were personal acquaintances. As luck would have it, I used to be cast for the role of the second villain, who is usually billed at the end of the last act. The boys used to shout like Indians whenever I was killed. I have kept count, and I find that in the five years I was in the old stock I was shot, stabbed, suffocated, thrown over cliffs and otherwise sent to my quietus precisely 767 times. Some nights when we played three different pieces I was killed three times. At last it was noised about among the boys that Charlie Fisher was going to meet death in a new way—*i. e.*, by being hanged. The play was Boucicault's Jessie Brown, and I was cast for Achmet. I manufactured a marvelous apparatus of leather, and when I was strung up in the temple of Nana Sahib there were yells from the "gods" that would have vivified a stone pyramid. Next day the "gods" made personal application to the managers to introduce the hanging scene the following week when Edwin Booth did his Shakespearean repertoire, but it was impossible to oblige them.

"I dropped in on an old Pittsburg theatregoer, Major Montooth, the other morning, and we had a long talk about the old days. We found that of the stars who played annual engagements in Pittsburg, Edwin Booth, E. L. Davenport, John McCullough, Lawrence Barrett, and Edwin Adams are all dead, and of our old stock Newton Gotthold, James Norris, Tom Edwards, Sid Hicks, and Joe Delmar have gone to their rest. Walking along Wood Street I met Dan Silvus, now superintendent of police. Dan knew me; he used to see me every morning going to rehearsal when he was stationed at the corner of Fifth Avenue and Smithfield Street. Dan can only remember me in one part in Dominick Murray's Escaped From Sing Sing. I used a gag line, 'You're over your head. Swim out,' which afterwards became a slang phrase. When I met Dan, that was the old gag he greeted me with after all these years."

AN INNER LIGHT ON "HYPNOTISM."

Whether or not the average so-called "hypnotist" is to be regarded as an impostor or worthy of belief is an open question. Certainly much of the success claimed by more than one of the hypnotic masters depends more upon the "horse" who submits himself as a subject than upon the alleged worker of the marvels of hypnosis. The professional subject is an actor of unusual and peculiar ability, and his work is based upon lines that call for an endurance and power of simulation most extraordinary. A young man who has wearied of this sort of a career has determined to go on tour, exposing the shams of alleged "hypnotic" phenomena. His name is Thomas G. Minnock, and he explained to a MIRROR representative the inwardness of the business.

"Hypnotism," said he, "is a wonderful performance. It defies the scrutiny of the average layman, and commands the belief of the average physician, who, having seen the miraculous performance, believe in it doubly, for have they not seen with their own eyes, and what the eye has seen the mind receives? As a matter of fact, there is no such thing as hypnosis. It is not the phenomena of hypnotics, but the phenomena of training, nerve and grit. When the subjects seem most obedient to the 'suggestions' of the operator, they are not obeying him any way other than as the servant obeys his master, who says: 'Bring me my razor?' The servant may bring or not, as he pleases. If he does not he will be discharged. So with the subjects. When the operator says 'Be stiff!' they are stiff, because, if they are not, the show will stop, their salaries will stop, and they will have to find new jobs. The subjects simply must have plenty of grit, some practice, and a fair control of the muscles, which usually may be gained by practice. Having these, they are equipped to make anybody a hypnotist.

"To the physician's office the hypnotist goes, for what the physician believes the layman is sure to accept. A brief analysis of the tricks will show how subjects do their work: First comes the phenomena of going to sleep. The operator gives the command: 'Close your eyes!' The 'horse' obeys, taking proper care that the transition from wakefulness to simulated sleep be not too sudden, but gradually composing the muscles of the face to give the appearance of a vacant stare. When commanded to fall from his chair, the subject allows the upper part of his body to drop forward until the head is well under, and then allows the whole body to follow. Anyone can master this trick in a few moments. Most professional subjects prefer to do what is known as the 'hip fall,' for the reason that it is somewhat easier to manage than the head fall, but has the disadvantage of making the hips sore.

"Far more wonderful is the production of the so-called cataleptic condition, which is produced by the command: 'Be stiff!' It is at this point that the physicians in attendance usually begin to be deceived. This trick is much less difficult than it seems. The subject must hold himself well together, and fix it in his mind that he wants to stay that way. The evil effects of this severe ordeal are greatest across the chest and thorax. Not one 'horse' in ten, but will complain that it hurts his lungs. The 'statuary' or 'cataleptic' condition requires more training than any of the other tricks. The subject must be able to bring all the muscles into service at the command of the operator, and he can obey the order to the dot by constantly watching the operator, and taking the cue from his lips. The best subject, of course, is the one that falls the stiffest. A phisician will attempt to detect imposition in the 'statuary' by looking for the reflex in the eye. But the subject is well prepared, and knows that by gazing intently at a single object, the doctor will find the eye unresponsive, and may even thrust his finger into it, without evoking so much as a wink in the 'horse.'

Two other familiar trials, known as the 'doctor tricks,' because they are principally relied upon to deceive physicians, are the experiments with the heart and the pulse. Few subjects can do this trick as it should be done. The pulse effect is produced by stiffening the muscles of one arm, slightly clenching the fingers, and giving them, at the same time, a jerky movement. This jumps the pulse, and makes it beat faster.

The heart is controlled by the breath. If the breath is slowly drawn, the heart beats slowly, and *vice versa*. Another pretty trick, in which the pulse is a factor, is the time suggestion. The operator gives the subject the command to go to sleep, and wake up at the expiration of a certain period. The pulse moving so many beats to the minute, all the subject has to do is to count his pulse, at so many beats a minute, and astonish the audience my opening his eyes at the proper time.

"The cayenne pepper test, the needle test, and the cigarette test are the three principal tests. These came under the head of sheer grit and nerve, and are often called the brutal tests, although they are not so severe as they might seem. A subject can become accustomed to have pins or needles thrust through him. The ordeal is more disagreeable than painful. Anyone may do it who has the courage to try. The cayenne pepper test is not pleasant, and never becomes so. It is simply endurable. No suggestion that the hot dose is sugar prevents the subject knowing that it is not. The more you eat the more you can eat, is the maxim. It is like taking morphine or any of the other drugs to which the system accustoms itself. The cigarette test, which consists of holding the lighted end of a cigarette against the flesh, is always cruel, always difficult. It requires an almost Indian-like stolidity. More cruel yet is the seven days sleep, which, if rigidly watched, never leaves the subject in good health. I have known subjects that have given up their lives in this sleep act."

SAID TO THE MIRROR.

HENRY J. BAGGE:

Though hungry and poor,
Still I merrily shout;
And this is my glad refrain:
When Summer is o'er
And my russets wear out,
I'll be on my feet again.

MCKEE RANKIN: "There is no better writer in the United States to-day than John Ernest McCann, and in five years he will be our leading dramatist."

JOHN ERNEST MCCANN: "A week ago I received a letter from George H. Carr, of Carr and Jordan, saying that he had been reading my things in THE MIRROR for the past twelve years, and that I was just the man to write a sketch for him. He said that he would give me $50 for it. The next day he had it. He said: 'Do you think this is worth $50?' 'Yes; I do.' 'Well, I don't. I think it is worth $100,' and he flashed a new $100 bill before mine eyes. He and Miss Jordan play it next season. It is called Forrest's Greatest Act.

JOSEPH BROOKS: "The American Syndicate has declined the terms offered by the English owners of the opera, Shamus O'Brien, and as a consequence it will not be done under our management. J. C. Duff still has an option on the work, and possibly he may himself produce it. As for Lost, Strayed or Stolen, it went exceedingly well in Chicago, and we expect it to hit the mark here in New York."

COLONEL T. ALLSTON BROWN. "The published statement that Commodore Tooker founded the Metropolitan Job Print was laughingly erroneous. The New York *Herald* founded that enterprise, and Commodore Tooker became identified with it only in recent years."

WILLIAM SELLS: "You misquoted me recently in making me say that I have an interest in the Sells Brothers' Circus. I still retain an interest in the circus business, but not in that particular show."

MRS. W. G. JONES: "The Professional Woman's League has no such office as chaplain. At the last meeting Rosa Rand laughingly proposed that I should be made 'chaplain' of the League, and the other ladies all shouted 'aye.' Some of them said they hoped I would be alive to officiate at their funerals, and I promised to do so if I happened to outlive them. But really the League has no formal office of chaplain and doesn't need one."

STEVE T. KING: "I am not at all worried over the outlook for the companies I manage this year. I have booked the Della Fox Opera company through to California, and the Ida Fuller party will play week stands entirely in the larger cities, and may probably tour the Pacific coast next Summer."

LAURA BURT: "I never before realized how far reaching THE MIRROR is. Since the appearance of my "ad." in its columns I have been deluged with letters from artists, agents, managers, scene-painters, and printers regarding my production of The Lily of Llandaff. The curious thing about it is that I do not produce my new play for over a year, as the coming season I appear as Madge in Jacob Litt's In Old Kentucky, my third year with that attraction."

EDWARD OWINGS TOWNE: "Last Winter THE MIRROR printed a list of plays that had failed at New York theatres, and included my comedy, Other People's Money. This was an error, as the piece was far from a failure, playing at Hoyt's to better business than Jane started with, and receiving great praise. It was only taken off because other contracts interfered. On the road it was splendidly received. A misunderstanding led to Charles Dickson leaving the cast, and Aubrey Boucicault was then to take the piece, but a disagreement between him and his manager prevented. Other People's Money goes out again this season."

EDWARD L. BLOOM: "Next season I intend to take Mr. Bancroft over a lot of new territory, where he has never been before, particularly the South and West. I have booked Mr. Bancroft's time now for two years almost solid. He was the first of the modern magicians to realize the value of stage display and scenic embellishments to a magical entertainment, and stage carpenters and mechanics are building new scenery for his forthcoming tour. Some of his spectacular illusions promise to create a sensation. We are evolving what will be a new entertainment—namely, an alliance of drama with magic. I am having Dumas' Balsamo dramatized, with a view to having Mr. Bancroft appear and introduce his illusions in he leading role of the drama the season after next.

MERRY WIVES OF WINDSOR AT KANSAS CITY

A splendid performance of Shakespeare's The Merry Wives of Windsor was given at the Summer theatre, Fairmount Park, Kansas City, week of July 6. The whole back of the theatre was fitted up on slides, and in the Herne's Oak scene the Park, with its famous old oak trees, was used as a background, and, as the fifty fairies came tripping down the long avenue of trees with their colored lamps, the scene was an ideal one. Special scenery was painted for the other sets, and the comedy, under the direction of Henry Jewett, who was an excellent Ford, was given a great and memorable production. The principal members of the late Auditorium Stock company have joined the Fairmount Stock company and a very strong Summer organization is the result. William F. Owen gave a notable performance as Falstaff, and Thomas W. Ross was a good Slender. John P. Whitman was an excellent Shallow, Frances Hastings played Mrs. Ford, and T. C. Valentine, Thomas Doughty, Stewart Allen (manager of the Fairmount Stock company), Robert Lowe, Edward Mackay, and Frank Smiles were good in minor characters. The Lyons Mail, Twelfth Night, and other plays are in preparation.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Revivals and New Plays in England's Capital --Rows and Dissensions Galore.

(*Special Correspondence of The Mirror.*)

LONDON, July 10, 1896.

In spite of the weather new productions have been plentiful, so much so that playgoers in pursuit of pleasure and critics in the execution of their duty have alike been roasted, baked, boiled or stewed in our seldom properly ventilated places of amusement. The chief events

W. H. DENNY.

calling for notice since my last letter have been the revival of the mighty-lined Marlowe's old-time play, The Tragical History of Dr. Faustus and the production of two new pieces, viz., The Mummy, farcical comedy, by G. D. Day and "Allan Reed," and Behind the Scenes, described as a new version of The First Night.

The first-named piece, Dr. Faustus, which, if I remember rightly, has not been seen on any stage for a couple of centuries or so, was revived by those ardent enthusiasts the Elizabethan Stage Society, and their place of action this time was the long unfortunate St. George's Hall, which they had secured for two nights certain. They had, as is their wont, put up a model stage, draped, as per Elizabethan custom, with curtains in lieu of scenery; and on this occasion the curtains were of plain red as in the old morality play days, instead of figured tapestry as in somewhat later, or Shakespearean days. The Society had also expended a lot of money on costumes, which were both quaint and gorgeous, and had been faithfully copied from ancient prints and things.

The revival proved most interesting, and that not only to Marlowe-lovers and Shakespeare-swallowers, like the undersigned, but also to the many usual first-nighters present, while commentators and such-like "farthing candle holders," as the late Mr. Pupe of Twickenham would call them, reveled consumedly, tossing their long hair about merrily. Speaking of long hair, we had a real poetic prologue by a real live poet, Algernon Charles Swinburne, to wit A. C. S. had thought of reading this poem himself, but anon he thought better, or worse, of it, and sent down a much minor poet, namely, Edmund Gosse, to porform the task. Gosse proved to be better at poetry than public speaking; still, he meant well, and of course we were all glad to to have anything in the rhythmic line from our Algernon, even although he still manifested an affection for alliteration run mad.

You, of course, know that Marlowe's is the very earliest Faust play there ever was, and that it formed the basis, a couple of hundred years later, of Goethe's famous two-part work on the subject, which work in its turn was used as the foundation for sundry French and English dramas; also for Gounod's, Berlioz's, and Boito's operas on the same subject. Poor, unfortunate Kit Marlowe's play, however, also was used for other works of a totally different kind You will, for example, find whole chunks of his "mighty lines" and his grand and awful metaphors in your Milton, in proof of which overhaul your "Paradise Lost," and when found make a note of.

Young Christopher, who was, you will remember, fatally stabbed in the eye just as he had reached the age of nine and twenty, at a certain Deptford house—a kind of house where he had no business to be—did not worry about female interest for his Faust play. It has no Margaret; no girl at all who speaks, beyond a line or two, and therefore would it doubtless be worshipped by certain leading men, you and I both wot of. For leading men, being only human, are of course the same on your side as on ours, in the matter of histrionic "fat" absorption. The female characters are only Helen of Troy, whom Faustus summons from the tomb, and the Seven Deadly Sins, whom the mournful Mephistopheles, and that still more miserable devil, his boss, Lucifer, sent in to dance to Faustus, in order to cheer him up after he has entered into the famous bargain whereby he agrees to sell his soul to the aforesaid Lucifer. All these figures, Mephistopheles, Lucifer, and the Seven Sins, were wonderfully made up, as per prints of the period, and considerable interest was awakened by a Good Girl-Angel, who had evidently lived well and had grown a pair of huge red wings, and a Naughty Girl-Angel of Evil, who apparently suffered from liverishness and lack of food, and who wore a massive pair of black wings. Notwithstanding all these grotesque adjuncts, as set forth at the Fortune and other playhouses of Kit Marlowe's day, that defiant young dramatist's titanic lines regarding Heaven, Hell, Righteousness, Sin and its Wages, Death—together with other matters of weighty import—loomed large and showed what a potent influence young Kit must have been in "shaping" our best-class playwrights from W. Shakespeare (or F. Bacon) downward.

I observe that several of our "culchawed" critics sniff consumedly at Marlowe's play, as though there were no gleams of greatness sandwiched with its unculchawed quaintness and bombast. Doubtless if this had been a play emanating from the Independent Theatre Society, or from its French copy, The Théâtre Libre, these "intense" folk would have groveled on their stomachs before it.

Speaking of the "Independents," there be some in this city who wonder what has become of them, so silent are they. Can it be that they have not yet been able to find a play sufficiently libidinous to sort with their tastes? Or have there been dissensions in this, as well as in so many other affairs concerning the Drama of late? Some months ago this Society made a flourish of trumpets and announced that it would anon submit a play by one of its arch-priests, George Bernard Shaw by name. This play was entitled Mrs. Warren's Profession, and as the Profession in question was a questionable one, many "Independents" promised themselves a treat. But, alas! (or shall I say happily?) we have heard no more of this. But all this by the way—and without prejudice, as the Lawyers say.

The Mummy, the new play mentioned above, was produced at the Comedy a few days ago. It is a farcical comedy and was described as written by G. D. Day and "Allan Reed." Day, you may remember was for a long time secretary to Henry Arthur Jones, and he a few months ago visited New York on Jones's business bent, namely on behalf of Michael and his Lost Angel, which, however, in spite of all preliminary fuss, proved as big a frost in your city as in ours. Whereupon, Day returned to Old England and married Novelist Hall Caine's sister, a charming girl and a clever actress. "Allan Reed" you probably know better than you know Day, for he ("A. R.") was for some long spell in your States and was at one time not altogether unconnected with Augustin Daly's company. Since then young "Allan Reed" has dabbled in dramatic authorship with more or less financial success, but always with great promise. For some reason best known to himself—but not unguessed at by yours truly—he has adopted the above mentioned pen-name.

But no more of that. After all, the play's the thing; and in this case, The Mummy proved a very good thing, although reminiscent, not only of old English and American farces of the sort, but also of Niobe, etc. Lionel Brough made the top score as the four-thousand-year-old Mummy, awakened in the present year of grace and nurtured, pro tem., on Scotch whiskey. Altogether, The Mummy was so warmly received, and deservedly so, that Charles Hawtrey, on Tuesday, decided to put it in the evening bill at the Comedy at the finish of the season of Daly and Company, who start business there next Saturday.

Behind the Scenes, produced also at the Comedy, last Saturday afternoon, proved to be merely an elongated and enfeebled version by your Felix Morris and our G. P. Hawtrey, of The First Night, which Alfred Wigan adapted years ago from Le Père de la Debutante. The new version is all but useless for our modern stage, so trite and tricky is it. Nor, strangely enough, did a Morris, ever a clever comedian, score worth a cent.

W. H. Denny, of whom a capital portrait is here shown, is a comedian who has worked his way to the front by sheer earnestness of purpose, as well as by a strong natural fund of low comedy humor. After Lionel Brough, he is, perhaps, the best Tony Lumpkin to be found on the London stage. Moreover, as a fine piece of low comedy character acting, playgoers will ever cherish pleasant memories of his Noah, the Rustic Policeman, in Dandy Dick. In this piece Mr. Denny, although not entering until the last act, carried everything before him. Subsequently, at the Savoy, this clever comedian proved of great value to the Gilbert and Sullivan series of operas. He is at present scoring heavily by his acting, singing and dancing in The Gay Parisienne at the Duke of York's, late Trafalgar, hard by Charing Cross.

I have spoken above of histrionic dissensions. Alas! we have several sad specimens on hand. These include a quarrel between Mr. and Mrs. Frank Wyatt, late of the Trafalgar—now Duke of York's—of the one part, and Novelist-Playwright G. W. Appleton, formerly of America, of the second part, as to which "part" owns the last-named person's new farcical comedy, adapted from his lively story, "The Co-Respondent." There are also mysterious rumors (much exaggerated, I am pleased to learn) that Brandon Thomas, author of Charley's Aunt, and certain members of the syndicate running that play at the Globe have threatened litigation against Penley, who originated the name part, but who has not, it is asserted, been in the Globe bill for months together. Yesterday we had dissensions in the Divorce Court, wherein three music hall stars figured—two as respondent and one as co-respondent. Litigation is still looming as between the newly returned H. J. Leslie and the present runners of the Lyric, of which Leslie (who built the house) is anxious to regain possession. Moreover, litigation is also impending re the sudden shifting of poor Sir Gus Harris's latest venture, The Little Genius, from the Avenue to the Shaftesbury, as notified by me last week.

And now, alack! are we all moved to deepest sadness by reason of a row between Seymour Hicks and his erst guide, philosopher, friend, manager and collaborator, George Edwardes. G. E., you must know, produces on Monday, at the Gaiety, that long-promised and often-named Clergyman's Daughter piece, which, from last Saturday up to yesterday, was billed as The Vicar's Daughter, and was then billed again as My Girl. Well, young Hicks was cast in this play for a light comedy singing part, such as he usually plays here, and such as he played in The Shop Girl on your side for a week or two. This time, however, Hicks considered the part beneath his powers, and objected to play second to John Le Hay, who is a real comedian as well as a singer, and finally he (Hicks) "walked out of the theatre," as actors say. He desires, it seems, to play in The Piccadilly Pasha, the long talked-of Armenian extravaganza which he (Hicks) has adapted with Cecil Raleigh for the Shaftesbury. But G. E. is like, by virtue of the contract between himself and Hicks, to put a veto on this arrangement. Meanwhile, the clever but impulsive young Hicks's charming wife, Ellaine Terriss, remains a member of the Gaiety company.

Yesterday (Thursday) afternoon Arthur Bourchier revived at the Royalty the old comedy, or rather farce, entitled The Liar, described as by Samuel Foote, but really filched by him from "Spectator" Steele's comedy, The Lying Lover, which was merely an adaptation of Corneille's comedy, Le Menteur, which was stolen from a comedy by the Spaniard, Lope de Vega, who was wont to dash you off a five-act comedy or so before breakfast; writing altogether some hundreds of such plays, as our own Master Thomas Heywood is reputed to have done.

The most recent Liars, or, rather, Young Wildings, of our stage, since Charles Matthews used to play it in the forties, fifties and sixties, have been Charles Collette and Edward Compton. A. B. is, indeed, improving as a comedian, and as to The Liar, which is sumptuously dressed in the costume of 1750, and in which he plays admirably, I should not be surprised to find it one of the most popular items in his repertoire when he visits America anon. Meanwhile, a series of matinees of The Liar are to be given at the Royalty, in company with that dripping dagger, tiny tragedy, Monsieur de Paris; or, The Executioner's Daughter, in which Violet Vanbrugh (Mrs. Bourchier) plays the heroine with such thrilling intensity.

Last night the long talked of musical play, The Little Genius, was, after several postponements at the Avenue, and one postponement at the Shaftesbury, produced all of a rush at the latter house. I regret to say that, notwithstanding all the glamour of sympathy with regard to the late Sir Augustus Harris (whose pet purchase the play was), it did not score a success. Poor Harris rehearsed it thoroughly, in fact it was the extra work with this piece that helped to kill him, but last night his strong guiding hand was missed. The music, by Van Traund, was voted feeble on the whole. The most successful of the numbers were those interpolated by James M. Glover, the Drury Lane musical director, and Landon Ronald, the son of old Henry, or, Cheer, Boys, Cheer Russell. When The Little Genius is pulled together a bit, I may refer to it again. Meanwhile methought I would just hurriedly refer to the production.

We are all looking forward to the reappearance of Augustin Daly's company at the Comedy to-morrow (Saturday), when the Countess Gucki will be presented for the first time in London. Also to a new play, The Honorable Member, by A. W. Gattie, at the Court on Tuesday afternoon; likewise to Tree's last night at the Haymarket next Wednesday, when he will make An Important Statement. Meanwhile some of us are invited to go to church to-morrow (Saturday). In other words we are to attend the old Church of St. Saviour's, Southwark, situated in a hollow by the South Side of London Bridge—a church which Shakespeare was wont to attend—in order to see Sir Walter Besant unveil a memorial window in honor of the late lamented Philip Massinger, who was buried there as "a Stranger" a few years after his friend Shakespeare died.

GAWAIN.

HERE AND THERE ABOUT PARIS.

(*Special Correspondence of The Mirror.*)

PARIS, July 10, 1896.

The season of almost unbroken tranquility is still with us. But there have been this week more than the usual number of ripples upon the surface of the waters of the brook Thespis, which some misinformed poet once mentioned in a poem that is never read. An impetus to talk was generously vouchsafed early in the calendar by some estimable statistician who gave it out that there are in Paris no less than 95,850 horses, owned by 12,124 persons; and the man who went about not long ago to count the various places of public amusement, which labor was appreciatively recorded in these epistles, has taken a seat far, far back, completely subdued by the much more comprehensive discoveries of the horse statistician, who delved in stables all around the town, enumerated every stud and hippodrome, gazed upon the splendors of the equine residences in the boulevardes, or closed his nose upon the horrors of certain horse establishments in old Paris that might well confound the most elaborate efforts of the celebrated Augean outfit.

The players have commented with surprise upon the result of this census, for the reason that the equine element has been of late persistently discouraged hereabouts, the horse drama having been eschewed with the greatest determination, and, since the setting in of the all-absorbing bicycle mania, it was supposed that the equines were fast dying off for sheer shame. One actor of vaudeville pretension has sung with no small success a melodious narrative reciting the sad case of his wretched horse, which viewed with growing apprehension the increasing fleet of whee's in the streets, and, at length, believing the death knell of its race had been sounded, deliberately ended its miserable life by leaping from one of the Seine bridges in the most approved melodramatic style.

Paul Hervieu's new play, La Loi de l'Homme, has been read by Le Bargy before the august committee of the Comédie Française, and unanimously accepted. Of course, little is known of the piece, but it is rumored to be a portrayal of modern high-life, and a satire upon the injustice of the social code which so harshly discriminates betwixt the rights of men and of women.

Theodore Barrière and Edouard Plouvier have offered their new five-act drama, L'Outrage, at the Porte-Saint-Martin, proving nothing beyond the appropriateness of the title. It is an uncomfortable sort of play, not likely to be seen in New York, or long tolerated here. MM. Philippe Garnier, Gravier and Desjardins, and Madame Lara, in the principal parts, did their best to give the least possible offense.

The investigations incident upon the recent accident at the Opéra, when one of the counter weights of the great chandelier fell with fatal effect, have developed the fact that the material precautions against fire in the Opéra building are very deficient. There is no iron or asbestos curtain, almost no means of extinguishing blazes on the stage, and most inadequate exits from the galleries. The proper authorities have the matter in consideration, and the necessary remedies, no doubt, will be applied before the Winter's snows.

Georges Duval has besought Emile Zola for permission to adapt the latter's latest novel, "Rome," for the purposes of the stage, but Zola is said to be dreaming of dramatizing the book for himself. There does not seem a high order of theatric possibility in the work, and, if it is to succeed as a play, there can be small doubt that the novelist will require the cooperation of a long-headed dramatist. Zola has said to an interviewer that he fails to see how the Pope and his cardinals are to be placed upon the stage without making an opening for diplomatic intervention. Besides, the peer of the realists has now in hand a new work, "Le Trois Villes," which commands his present thought and attention.

The one really thrilling outcome of the week, over and above all the rest, has been a decision of the high and mighty First Chamber of the Paris Civil Courts, by which the contract of Marcelle Dartoy with Manager Grisier of the Bouffes-Parisiens is canceled, and she is accorded damages in the amount of 60,000 francs, which was the forfeit nominated in the bond. The beauteous Mlle. Dartoy was engaged at an exceedingly favorable salary to originate the title part in Charles Lecocq's comic opera, Ninette. When rehearsals got under way, Lecocq sang loud his praises of the young woman's work, and fell quite as deeply in love with herself as with her art. He wrote to her numerous verses of great tenderness, with many of which the sedate court was duly regaled. But, sad to tell, Mlle. Dartoy failed to reciprocate the adoration of her talented worshipper. His attentions annoyed her beyond measure, and she so stated. Then Lecocq resolved to avenge his injured feelings, but he went about it in a devious way. He consulted his collaborator in the production of Ninette, and together they concocted a letter to Manager Grisier requiring him to deprive the pretty Mlle. Dartoy of her role, alleging that she was unable to do any manner of justice to the part. Now, there exists betwixt Grisier and the wonderful Société des Compositeurs et Auteurs Dramatiques, which is forever cropping up in all sorts of queer cases, a treaty which forbids the manager to produce a piece with a cast of characters that shall not be acceptable to the authors. Mlle. Dartoy's role accordingly was taken from her and placed in the equally capable hands of Germaine Gallois.

Then did the dainty ex-Ninette bring the action against Grisier for breach of contract, and the case has been decided in her favor. It is hard to imagine how any other decision could have been equitably reached, but Grisier, nevertheless, announces his intention to appeal against the judgment. He is certainly placed in a peculiarly unfortunate predicament, being obliged to live up to his contracts with the players on the one hand, and compelled to knuckle down to the austere dictates of an irresponsible society on the other. Truly, the manager's lot is a merry one!

A. M. M.

JOURNEYING PLAYERS PAUSE AT HAWAII.

(*Special Correspondence of The Mirror.*)

HONOLULU, July 6, 1896.

Nat C. Goodwin and his company of players passed through here, Friday, en route to the Colonies.

They were all in the best of spirits and stopped over here for twelve hours. Goodwin is much in hope that they will be able to play here for a short time on the return.

After visiting all of the points of interest in and about the city, the company viewed a Japanese wrestling match, and seemed to enjoy the novel sight. They continued on their way early Saturday morning.

Goodwin and his company all wished to be remembered to their friends through the columns of THE MIRROR.

CHARLES D. WILSON.

NOTES FROM ABROAD.

Duard, the popular comedian of the Paris Odéon, has declined to renew his engagement with that house.

Manager Peyrieux has sold the Paris Folies Dramatiques to Victor Sylvestre, once manager of the Renaissance, who takes possession in the Autumn.

Crickboom, the violinist, is to tour Russia, giving thirty-five recitals.

The French Minister of Public Instruction has prolonged for three years Manager Carvalho's lease of the Théâtre National de l'Opéra Comique.

Prince Yusopoff-Sumarokoff-Elston gave a spectacular fête at Arkhangelskoe, near Moscow, June 18, in honor of the Czar and Czarina. Parts of Rigoletto and The Barber of Seville were sung, Madame Sigrid Arnoldson and Angelo Masini appearing.

Verdi has given $80,000 for promoting a "Verdi House of Repose" for aged and destitute musicians and librettists, and promises to triple the gift for completion of the home, and to will a large share of his estates for its endowment.

Keith Wakeman is specially engaged for Cynthia Dell in the London production of In Sight of St. Paul's.

Sir Henry Irving has completed his provincial tour, and returned to London.

Charles Garry, who plays Svengali in one of the English Trilby companies, was lately sued by a man who was bitten while cycling by a vicious dog belonging to Garry. The court awarded £5 to the plaintiff.

Edward Fletcher, an English manager, who died last month at Cardiff, was, in 1890, a member of a stock of which but two survive to-day, Sir Henry Irving and Henry Labouchere.

H. C. Nixon and Byam Wyke have written a new farce, The Gay Typewriters, which is down for an early London production.

Weedon Grossmith is arranging elaborately for his new play, The Idle Apprentice, in which Jack Sheppard, Jonathan Wild, Blueskin, and Edgeworth Bess will be the principal characters. Florence St. John, May Yohe, and Bessie Bellwood are each suggested for the part of Bess.

Harry Monkhouse has leased the Art Gallery in his home town, Newcastle. He will re-christen the house the Hotspur Theatre.

The Scenic Art Society was organized in London, June 27, for the advancement of painting as applied to theatres and for protection.

Madame Constance Bellamy is playing a "free American version" of Trilby in the English provinces, introducing a piano solo, posing as a model, and singing "I Dreamt that I Dwelt in Marble Halls" in full view of the audience.

The young fireman on an English train was recently killed while The Telephone Girl company was aboard. Ada Blanche of the company sent £5 to the widow.

Arthur Helmore is re-engaged for his original part of the Rev. Robert Spalding in the English production of The Private Secretary, a part he played over 2000 times.

Beerbohm Tree made his farewell appearance in the London Haymarket Theatre, which he has occupied for nine years, July 15. The house was crowded with enthusiastic admirers. Tree made a speech announcing that he will visit America next Winter, and return to London to open his new theatre, Her Majesty's, in the Spring.

A new theatre is to be erected at Fulham, in London, with a capacity of 2500.

Sir Henry Irving's commission to Sardou for a Robespierre play has broken the heart of Eric Mackay, who was writing such a play himself.

The bazaar in London for the Actors' Orphanage Fund netted over $10,000.

Jean De Reszke's horse, Matador, won the recent Derby at Moscow, worth 12,000 roubles, and a trophy given by the Grand Duke Sergius. The De Reszke brothers enjoyed an ovation at their last London appearance in opera.

Paul Clerget, of the Paris Renaissance, goes to London for a six weeks' engagement at the Palace Theatre in a new pantomime, L'Idéal.

How's This?

We offer One Hundred Dollars Reward for any case of Catarrh that cannot be cured by Hall's Catarrh Cure

F. J. CHENEY & CO., Props., Toledo, O.

We, the undersigned, having known F. J. Cheney for the last 15 years, and believe him perfectly honorable in all business transactions and financially able to carry out any obligation made by his firm.

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Hall's Family Pills are the best.

TELEGRAPHIC NEWS

CHICAGO.

But One "Dollar-Fifty" House Open in the Big Western Town—Hall's Gossip.

[*Special to The Mirror.*]

CHICAGO, July 20.

A ten-word message would be sufficient in which to relate what is going on in a theatrical way in this city at the present time. I have never seen it so dull. Only one "dollar-fifty" house is open, and all the rest is light opera and vaudeville on and under roofs "at prices within the reach of all," as they say in the cheap stores. A man with a dime can see as much now as an amusement-goer was compelled to pay one simoleon for in the days gone by. What are we coming to when one of the great parties nominates for the presidency of the United States a man who stops at a "two-per-day" hotel? If free silver wins this Fall—and they claim that there are whiskers enough in the land to pull it through—we shall be regarded among the nations of the earth as a continuous country, at 10, 20 and 30—no higher.

Hooley's is the only first-class house in town which is now open, and soon it will be closed, as The Gay Parisians, which is playing to an excellent business, is to leave Aug. 8 for the Pacific Coast.

I saw the statuesque Herbert Kelcey and the spirituelle Effie Shannon on Clark Street the other day. They were in the neighborhood of the railroad ticket offices, and I imagine that they were headed for gay New York.

Hennessy Leroyle dropped in on me the other day to announce that he "would handle Other People's Money next season." There are others who hope to do the same thing.

The Hall family is pleasantly located at 75 Bath Avenue, Long Branch, and Mrs. Hall thinks that the East is nearly as good as Chicago.

Wilton Lackaye will please take notice that the golfing championship of the country was won by Mr. Whigham, a Chicagoan, who is a member of the Laking Forest Golfing Club. It is not always the coat that makes the man. Ofttimes the cap and stockings have a good deal to do with it.

Lights and Shadows is the drama this week at Hopkins's, with the full strength of the stock company in the cast.

Tom Prior has been booming business at the Ferris Wheel Park with the vaudeville show he has put in there. The wheel has been "up in the air," so to speak, with temperance drinks and without extra attractions. Tom's move appears to be a revolution in the right direction.

Manager Henderson is giving away light opera at the Schiller at fifty and twenty-five cents. The Mikado was successfully revived the latter half of last week, and last evening an excellent production of The Merry War was put on, with McWade, Eissing and others in the cast. The Wednesday matinees are now called "bargain matinees," with twenty-five cents to all parts of the house.

Mr. Billy McClain writes me, on one of his vitascope letterheads, asking me to announce to a feverishly anxious public that he has just closed with a syndicate of managers to go to Liberia, Africa, to educate the heathen for next season's production. If Mr. McClain desires to enlighten the heathen I would suggest that he could use some of his letterheads to advantage in the operation. They are better than a pickaninny band—eighteen colors and a tint.

Newton Morganroth has taken Havlin's and promises to make a great resort of it, with a roof-garden, vaudeville, grand and comic opera.

My ancient and honorable Boston friend, Henry Clay Barnabee, favors me with a copy of May Irwin's song, "My Little Niggah Girl," written by Elinore Cooper Bartlett and dedicated to the grand old man of light opera. On his next visit he shall be made to arise and warble it for the benefit of his Forty Club friends.

C. H. Barnes, late of The Lost Paradise, is rusticating at Asheville, N. C., with a number of professionals, and together they have evolved the following unique programme for an "all-star" production:

OPERA HOUSE (?) WAUKEGAN.
One Night Only, Thursday, Aug. 30, 1896.
The Only Big Production of
Sheridan's Great Comedy,
"THE RIVALS."
By permission of Mr. Alex. Byers.
With This Phenomenal All-Star Cast:

Bob Acres	Mr. Corse Payton
Sir Anthony	Mr. Thos. E. Shea
Captain Absolute	Mr. J. Al. Sawtelle
Sir Lucius	Mr. Punch Robertson
David	Mr. Billy Marble
Falkland	Mr. Chas. Mortimer
Fag	Mr. Robert Wayne
Lydia Languish	Miss Carrie Louis
Mrs. Malaprop	Miss Maude Hillman
Lucy	Miss Cecil Spooner

The stage under the direction of Mr. J. G. Stuttz.
Mr. Jas. R. Waite.....Manager.
Mr. Walter S. Baldwin..Treasurer.
Patrons: Mr. Punch Wheeler. Mr. Arthur G. Cambridge. Mr. Andy Mackay. Mr. Tony Denier.
People's Popular Prices....10, 20 and 30 Cents.

I saw an "ad." in a local paper the other day, and I at once jumped to the conclusion that someone was after an "angel" for a new Chicago Theatre. The "ad." read as follows: "Wanted, Flat for light housekeeping."

My Chesterfieldian friend, Frank Palmer, of the Wabash, is at present making a feature of a $7.50 rate to St. Louis and return. That is awfully cheap. There are thousands of Chicagoans who would gladly pay the amount for the privilege of returning from St. Louis, to say nothing of going there.

I had a good soubrette name the other day. It was Cora Seltzer. First-class name "on the side."

The other day Billy Hepner, the theatrical wigmaker, told me he had over $2000 of desperate accounts in the profession, but he would not sue the people before me, as he thought I would be prejudiced in favor of the actor. That shows how people think the profession stands with me.

George Andrews brought back from St. Louis the war cry of the Evansville Lodge of Elks. It ran: "Wat the h—l, Bill? What the h—l, Bill? We're the boys from Evansville! What the h—l, Bill?" I should call that disorderly conduct.

Clever Jennie Goldthwaite and Frank M. Murphy, a bright young Chicagoan, were quietly married last week at the Virginia. One of the papers placed Miss Goldthwaite's age at eighteen. I knew that she was more than seven.

I notice with pain that Mr. Mansfield has been arrested for riding a bicycle on forbidden ground. That wheel of his is always getting him into trouble.

I'll greet you in person Aug. 16.

"BIFF" HALL.

BOSTON.

The Askin Collapse is the Almost Sole Topic of Theatrical News in the Hub.

(*Special to The Mirror.*)

BOSTON, July 20.

This is the deadest week that Boston has known for years. Only one regular theatre is open, and that closes its doors, for the first time in its history, at the conclusion of this week. The explanation is that the city has gone bicycle mad this season, and the only sort of entertainment which is sought is something out of doors.

The only house open is the Castle Square, and in honor of the 500 consecutive performances of the opera season a varied repertoire will be given for this week, which will close the season. Olivette was the bill to-night, and among the other pieces to follow are Faust, Chimes of Normandy, Il Trovatore, The Mikado, Pinafore, and Cavalliera Rusticana. Then the house will close until Sept. 7, to allow of improvements being made in the auditorium.

The financial difficulties which I mentioned in my last letter attendant upon the closing nights of The Merry-Go-Round culminated on the night when Manager Askin should have had his testimonial. The orchestra refused to play without some wherewithal and similar action was taken by the stage hands, so that when those who had bought tickets for the performance came to the theatre they found it closed and dark, and there was no one on hand to give any explanation. It made lively scenes on Tremont Street for half an hour, with the sidewalks densely packed with men and women who had bought tickets for the performance and could get no satisfaction in regard to the closing of the theatre. The cause of the difficulty must not be understood in any way as lack of popularity of The Merry-Go-Round, because that piece has made a most emphatic hit here and ran for weeks, giving the greatest of satisfaction, but Manager Askin was hampered by back bills from previous seasons in Boston, and when he attempted to pay them all from the profits of The Merry-Go-Round he found himself in trouble. He has filed a petition in insolvency, and the first meeting of his creditors will be held on Sept. 4. Lawyer John E. Crowley has been retained as Mr. Askin's attorney.

Mr. Askin has filed with the Suffolk Insolvency Court, a schedule of his debts and of his property. The debt schedules occupy several folios, and comprise about 150 names. They aggregate about $30,000. The schedule of property takes up less space, and is tersely described as "none whatever." The leading creditors are as follows:

George A. Carpenter, Boston	$8,000
John B. Humphrey, Boston	6,000
T. J. Barry, Boston	1,000
J. B. Schoeffel, Boston	760
George E. Hayden, for costumes	760
Mamie Cahill	110
Joe Herbert	240
Emma Aherne	600
Alexander Clarke	180
Frank Herrick	300
Marie Millard	200
Digby Bell	200
Edward Stevens	200

Harry Davenport, Chrissie MacDonald, Rose Leighton, Oscar Girard, and fifty other well-known names are interested for smaller amounts.

Boston papers are creditors for amounts aggregating about one thousand dollars. As stated, there is no property whatever to liquidate this indebtedness.

The will of John Stetson was brought up in the Probate Court 15, and the beginning of what may prove a lively fight occurred at that time. Mrs. Stokes, mother of the late Mrs. Stetson, was present, accompanied by her daughter, Mrs. Charles Inslee. The chief witness at the hearing was Lawyer Charles H. Pattee, who was the intimate friend of Mr. Stetson, and advised him in much of his business, and who was mentioned as the executor of the will. An attempt was made to prove insanity on the part of the manager at the time the will was signed, and after one day's hearing the case was adjourned until to-day in order to give the attesting witnesses, Dr. Cilley and Dr. Noyes, a chance to be present.

The Columbia will open 19 with The Black Crook. George W. Sammis will be the resident manager of the house, succeeding Charles Barton.

It seems that, while the proposed festival week of classic and standard plays for next Spring has not been given up, the idea has been somewhat misunderstood. It will not be given under the auspices of the Woman's Press Association, but under those of the new Pen Holder Club, a coterie of clever and influential women, who are all pen holders in one cause or another; some in journalism, some in story telling, and some in the play-writing world. Among the attractions of the week will be As You Like It, The Amazons, Sweet Lavender, a triple bill of new plays,

MR.
CLAY CLEMENT
BARON HOHENSTAUFFEN in "THE NEW DOMINION." MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

and a minstrel show. A Blot on the 'Scutcheon is under consideration. Well-known players have already pledged their services and it is probable that this festival week will be a feature of the coming dramatic season.

The Tremont will open Aug. 31 with The Sunshine of Paradise Alley.

Lawrence McCarthy is to be the acting manager of the Park, which is to have a thorough renovation before it is opened under its new management. Eugene Tompkins has started on a cruise along the Maine and Nova Scotia coasts in his new steam yacht, the *Illawara*.

Keith's was closed to-day out of respect for the memory of ex-Governor Russell, whose funeral took place to-day. Joseph Jefferson and President Cleveland came up to attend the funeral.

The following have been engaged to support Peter F. Dailey in John J. McNally's farce, A Good Thing: Flora Irwin, James T. Kelly, Charles J. Stine, Allie Evans, Mattie Nichols, Agnes Milton, William Barry, Jr., Lawrence Sheehan, O. M. Scott, Arthur Earle, Joseph Swickhard, George Lynn, the American Comedy Quartette, and Edna Elsmere. James C. McCabe is the musical director. Mr. Dailey will play the role of a lively auctioneer.

Joseph F. Wagner and Vincent T. Fetherston, of the Hollis Street Theatre, made a flying trip to St. John, N. B., last week.

I hope that there is no truth in the rumor that Arthur T. Clark, manager of the Castle Square, is to go to the Grand Opera House, Philadelphia, next season.

Howard A. Hill, of the Grand Opera House, is in the wilds of Minnesota, and he sends back word that he made the biggest day's catch of fighting bass on record.

Laura Biggar has returned to Linden, after having a delicate operation performed on her throat in New York last week. She will rest until A Trip to Chinatown opens its tour.

Charles A. Arnold, of the Grand Opera House, is at his cottage at Nahant.

A testimonial to Robert Evans is to be given at Winthrop.

It begins to look as if Summer attractions might not find it possible to get all the space they want in Boston papers another year. So many collapses have occurred this season that it would not be surprising if the newspapers shall insist upon cash in advance when the next Summer season opens.

JAY BENTON.

PHILADELPHIA.

Opera, Vaudeville, Burlesque, and Brass Bands Make Things Hum in Quakertown.

(*Special to The Mirror.*)

PHIALDELPHIA, July 20.

Matters theatrical are very quiet. All our managers are out of town, and nearly all the theatres are closed. The Fall openings this year will be later than usual in various theatres that are now undergoing improvements.

The Castle Square Opera company are now in their third month at the Grand Opera House, with weekly change of repertoire. Their performances have proved a revelation to the masses of opera-goers, and they have consequently enjoyed a most prosperous season. To-night The Daughter of the Regiment is being presented. Fatmah Diard, now a great favorite in this city, sings the role of Marie. Hettie Arnold is the Countess; Agnes Palmer, Babette; W. H. Clarke, the Sergeant; Charles O. Bassett, Tony; W. H. Hatter, Bruno; J. W. Kilduff, Corporal; Viva Rial, Mam'zelle; and Miss Palmer, Mam'zelle Lange. For coming week a double bill, viz., Pinafore and Cavalliera Rusticana.

Willard Spenser, the composer of the Little Tycoon and Princess Bonnie, is spending the Summer with his family at Cape May.

Rose Leighton, the contralto of the Castle Square Opera company, was taken ill last week and still is out of the cast, her roles being sung in a creditable manner by Hattie Arnold.

Charles W. Brooke has taken an appeal to the Supreme Court in the case of James B. Gentry, recently convicted of murder in the first degree and sentenced to death. The universal opinion is that the higher court will sustain the verdict, and that Gentry will be executed, unless his health or reason fails him or he should die before the day of execution.

The Bijou Theatre continues to present a big bill of high-class specialty artists and imported novelties, prominent being Raymon Moore, the favorite balladist; Gus Pixley, noted for his tramp sketches; Tom and Hattie Nawn, Lovell and Abeles, Smith and Cook, Pitrot, facial impersonator; Hines and Remington, John Lorenze, the Healeys, in their Romeo and Juliet sketch; Ali and Beni, comedy acrobats; Charles E. Grapewine, comedian; Reed family of seven, in sketch, song and dances; T. J. Hefron, one-legged comedian. Edison's Vitascope is continued, with many new and pleasing local views. McIntyre and Heath play a return engagement here week of July 27.

The attraction at Manager J. G. Germon's Lyceum Theatre this week is the New York Belles Burlesque company in two big shows daily. The Dutch S, introducing many pleasing features, is the closing burlesque. Business good.

The bicycle fever is on the increase in this city. The Bijou Theatre and Grand Opera House are checking bicycles for patrons, and this accommodation will likely be followed by other theatres at the opening of the Fall season.

Frank Howe, Jr., manager of the Walnut Street Theatre, will open his preliminary season end of August, with Professor Baldwin and wife, in an entertainment of occultism, strange psychic forces, and the science of telepathy. The regular season opens in September, with May Irwin in her new play, entitled A Good Thing. Other bookings to follow include Andrew Mack, in Irish comedies; The Sporting Duchess; The Sunshine of Paradise Alley; The Liar, and many noted combinations that are still independent of the theatrical syndicate.

Innes's Band at Willow Grove, Gilmore's Band at Washington Park, and the Chicago Marine Band at Lincoln Park are all doing a profitable business.

Henry Wolfsohn, a popular local musician, has just returned from Europe, having under contract the following artists, who will appear here this Winter: Moritz Rosenthal, the pianist; Carl Halir, violinist; the Bohemian String Quartette, Camille Seygard, soprano, and Henri Marteau, violinist.

Robert Drouet will be the leading man next season at the Girard Avenue Theatre stock company.

The New York Opera company at Cape May are giving an excellent rendition of Billee Taylor and The Chimes of Normandy, the performers including Fanny D. Hall, Adele Barker, Andy W. F. MacCollin, Harry De Lorme, Tom Whyte, Laura Russell, Josie Delaro, Harry Nelson, Seth Crane, and Hugh Chatham.

Virginia Stuart, aspirant for dramatic and managerial honors, paid Cape May a visit to survey the field, and wisely returned to her Quaker City home, instead of taking a dramatic company there, thus keeping her bank account intact.

S. FERNBERGER.

ST. LOUIS.

Al Fresco Opera at Koerner's Park—Vaudeville and Opera at Other Resorts.

[*Special to The Mirror.*]

ST. LOUIS, July 20.

Offenbach's bright and tuneful opera, The Princess of Trebizonde, was given at Uhrig's Cave all last week, beginning last Monday night, and large and appreciative audiences attended each performance. Laura Millard proved a charming Prince Raphael, and sang the music of the role in her usual artistic manner. Her dove song and an interpolated song, "Love's Dream After the Ball," in the second act, were sung with such feeling and expression that they received encores each evening. As Zanetta Miss Braggins was unusually pleasing. Gertie Lodge as Paola made one of the hits of the performance, while the two mountebanks, Cabriola and Tremolini, were equal to Miss Lodge in their fun-making. Rhys Thomas as Prince Casimir was excellent; in fact he has been doing splendid work during the entire season. Will Steiger was very funny as Sparadrop, and Minnie Bridges' Regina was excellent. To-night a double bill will be presented, Charity Begins at Home and Billee Taylor.

The attendance last week at the new place of amusement, Koerner's Park, was very large, and Manager Maurice Hageman, of the Al Fresco Opera company, is much pleased in consequence. Pinafore was the opera presented. Grace Hazard was a petite and attractive Josephine, and, although it was her first week as a professional performer on the operatic stage, she did exceedingly well. Jack Shields, also a St. Louisan, has a fine tenor voice, and made a most favorable impression in both his acting and singing as Ralph Rackstraw. Helen Salinger, as Little Buttercup, carried off the honors of the production. Herbert Salinger, L. S. De Kalb, Harry Hanlon, William Perkins, Wallie Plummer, and the rest of the cast and chorus did acceptable work. The Brocci Sisters introduced a pleasing dance during the opera, and Siegfried, the mimic, appeared between the first and second acts. Last night The Mikado was given its first production by the company.

The vaudeville entertainment at the Oriental Theatre continues to please the patrons of the place.

The Suburban draws big crowds with its strong vaudeville attraction.

The Forest Park Highlands is a resort that has become very popular, and the vaudeville and minstrel performance draws large audiences nightly. Billy Rice, Burt Shepard and Banks Winter are a whole show in themselves. Mrs. Comfort's song, "Please, Mr. Judge, Please Do" created such a favorable impression as sung by Mr. Winter last week that it is continued in this week's repertoire of songs.

Col. John D. Hopkins was in town for a few days last week. He takes possession of the Opera House August 1, but don't yet know just what improvements will be made.

Al Ahrens, who is holding down the box-office at Uhrig's Cave as treasurer, and who goes to George McMann's new theatre this Fall as treasurer, will have a benefit July 23 at the Cave.

Manager McNeary has partitioned off one corner of Uhrig's Cave and made a free garden of it. He has also made prices now 75, 50, and 25 cents each night, instead of having popular prices only three nights each week as formerly.

John Havlin is redecorating and remodeling

Havlin's Theatre this Summer, and it will open for the season Aug. 23. The exterior will be white above the ground floor, and the lower wood-work and trimmings Olive. The papering inside will be replaced by staff and papier maché, cream colored and blue and gold.

Two new curtains, one a drop in oils and the other a folding one of tapestry, have been ordered. There will be additional dressing-rooms under the stage, and the boilers will be moved under the sidewalk.

Manager Hageman has engaged Amy Leslie as prima donna for the Al Fresco Opera company, and she made her first appearance last night as Yum-Yum in The Mikado.

Since the closing of the vaudeville entertainment at the Union Trust Roof-Garden last Tuesday, the management of the building have been giving concerts each night, and the attendance has been satisfactory. There are negotiations pending for reopening the house as a vaudeville theatre, but nothing definite can be learned.

John Ringling, president of the Ringling Brothers' Circus company, was in the city last week. W. C. HOWLAND.

CLEVELAND.

Centennial Celebration Begins--Summer Opera and Vaudeville--Items.

(*Special to The Mirror.*)

CLEVELAND, July 20.

The Centennial celebration of the founding of this beautiful city was formally opened yesterday, when the chimes of Old Trinity pealed forth at eight o'clock in the morning. Services were held in all the churches, and a large citizens' mass meeting took place in the afternoon at the Central Armory, which was participated in by the several civic and military organizations, who will take part in a monster parade on Founder's Day, next Wednesday. From now until Sept. 10 the city will celebrate, and an elaborate programme has been prepared.

Haltnorth's Garden Theatre is filled this evening by an exceptionally fine audience, who were treated to the comic opera, Ship Ahoy, by the Garden Theatre Opera company, and it made a good impression. The following is the cast of characters: Commodore, Mark Smith; Colonel Mapleson Mulberry, Oscar Girard; Lieutenant Lollypop, Edgar Temple; Ensign Toddles, Lindsay Morrison; Barnacle Duff, Douglas Flint; Christy, Kirtland Calhoun; Mlle. Auterni Ernani, Helen Bertram; Mlle. Georgia Carolina, Eva Davenport; Madame Lulu Lalla, Elvia Croix-Seabrooke. The opera is replete with comical situations, and gives the comedians many chances, and several good specialties were introduced. Next week, The Brigands.

Buffalo Bill's Wild West Show did an enormous business both afternoon and evening, and remains to-morrow, giving two more performances.

Saengerfest Hall was well patronized all last week, and will no doubt continue to do a big business as to night's opening, in spite of counter attractions, is good. Edison's Vitascope is the attraction with a first-class vaudeville company.

To-morrow evening Conterno's Ninth Regiment Band, of New York, will hold forth at Central Armory, in the first official Centennial concert, "Battles of Our Nation."

The Gatling Gunners present their Centennial opera, From Moses to McKisson, in the Euclid Avenue Opera House, commencing Thursday, and holding the boards for seven performances.

Last week the Bill-Posters of the United States held their annual convention here, and they "pasted" the town red. Our own Al Bryan was elected President for the ensuing year, a very wise selection. No name is better known in the profession, not only as a first-class dead-wall decorator, but as an all around good fellow, then Uncle Al.

A. F. Wands, a former professional, who settled here some three years ago, and during that time has been engaged in Newspaper work, is acting as press agent for Oceanic Park and Saengerfest Hall.

Herbert Mathews, business manager of Haltnorth's Garden Theatre, entertained his professional friends and a few invited guests one day last week at his farm, about eight miles out of town.

Helen Bertram, who appeared last week for the first time as prima donna of the Garden Theatre Opera company, made a decided hit and was pleasantly remembered by the critics.

The management of Euclid Beach Park have placed a stage in their auditorium and intend to give vaudeville performances.

Manager Hartz has engaged a strong attraction for Pythian Week, Aug. 24, at the Euclid Avenue Opera House. WILLIAM CRANTON.

BALTIMORE.

Enticing Vaudeville Bill at Electric Park--City Theatres Undergoing Repairs--Notes.

[*Special to The Mirror.*]

BALTIMORE, July 20.

All places of amusement in the city are closed, and we have to depend upon our suburban resorts for recreation. The principal of these is Electric Park, where the Casino, under the management of Charles E. Ford, has been doing a good business. First-class variety performances are given, as instanced by to-night's bill, which among other specialties include Mlle. Onri, in her performance on a glass globe, and in her beautiful dances and light effects, a la Loie Fuller; the Clifton Sisters; the Schrode Brothers, acrobats; Mlle. Blanchard, the baritone soloist; Cook and Clinton, female sharpshooters, and Bryant and Saville, the two musical mokes. A packed house was in attendance. Racing by electric light, and numerous other attractions are offered. A. Fenneman, the proprietor, has made the place a veritable fairy garden, abounding in beautiful electric devices and surprises.

Tunis F. Dean, general manager for Nixon and Zimmerman in Baltimore, sails from Rotterdam July 22, and is due here August 1. In the meantime extensive improvements are in progress at the Academy of Music. Manager Dean reports a delightful and healthful trip, and expects to arrive in prime condition for hard work.

George W. Rife, of the Holliday Street, has been sojourning at Cape May, but has returned to look after the firm's interests here and in Washington. They are entirely remodeling the Holliday Street and the Howard Auditorium, and will have two attractive houses when the work is completed.

There were 1875 people in Ford's Grand Opera House Saturday afternoon to hear the baseball returns, and to see the game played by the marionettes. The baseball craze does not seem to be on the wane.

James Young, Jr., is rapidly growing strong again, and will be all right before his season opens. HAROLD RUTTLEDGE.

WASHINGTON.

Entertaining Curtain-Raiser at Ripley's--Actors Sue Manager Kernan--Current News.

(*Special to The Mirror.*)

WASHINGTON, July 21.

The Washington Stock Comedy company presented an attractive bill in Charles Matthews's sterling comedy, My Awful Dad, and Paul Wilstach's one act comedy, Bluff, to-night for the sixth week of the season. My Awful Dad has been done here many times during former comedy seasons, and Frederick Bond has achieved quite a distinct local popularity for his breezy impersonation of that gay old boy, Adonis Evergreen. The support is excellent. Edythe Chapman as the dashing widow, Matilda Wedagain, gave another delightful comedy personation. Agnes Findlay as the housekeeper, Mrs. Biggs; Charles Mackay as the disgruntled son, Richard Evergreen; John Findlay as Henry Lovekin, and William Boag as Baron Katchberg, were characterizations of careful study and artistic finish. Mary Sanders scored another success as Nibs, the office boy. Bretta Martl as Charlotte Fitz Plantaganet, and Corinne Parker as Emma Marigold, were admirably cast. The fiftieth performance of My Awful Dad is announced for Saturday night, when sterling silver souvenirs in the shape of belt pins will be distributed.

Paul Wilstach's curtain raiser, Bluffs, presented under its present title for the first time was given a finished performance and scored strongly as a legitimate success. It is, as its name implies, a simon pure case of *bluff*. Herbert Garrison, a Harvard undergraduate, has been indiscreetly speculative, and, owing to his losses, has anticipated his vacation allowance. His father, chagrined at his son's wildness, tells him that he will have to earn by his own endeavors whatever money he wishes to spend during the Summer. The young man, at a loss to know what to do, retires to what he supposes will be a secluded mountain resort, and accepts the best position he can get, which is only that of a waiter. Here under these embarrassing circumstances he encounters Grace Edgeworth, his aristocratic sweetheart, and Theodore Swift, a rich uncle from whom he has extensive expectations. He gets into no end of trouble in trying to explain himself, but when driven to his tether's end, and feeling that black cannot be blacker, he begins a reckless case of bluff, which to his and everyone's else surprise wins back the good will of his uncle and the love of his sweetheart. The little play is farcical to the last detail. Charles Mackay as Herbert Garrison made his bluff good to the evident enjoyment of all. His work throughout was finished and clean cut. Of the many good things Mr. Mackay has done, this portrayal easily takes first rank. Mary Sanders was the sweetheart and John Findlay the uncle in their own clever way, and William Boag made a nice character study of the hotel proprietor. Bluff was originally produced by the Rhea company at Ann Arbor, Mich., last March, under the title Into It and Out, with Norman H. Hacket in the principal part. Robertson's School follows.

The curtain raiser, Nancy, which opened the bill last week at the New National Theatre, was replaced Tuesday night with Willard Holcomb's Her Last Rehearsal, which finished the week. Nancy was Taylor's Home Rule rechristened, and was found too dry.

Attachment suits were entered last week before one of the local Justices of the Peace against James L. Kernan, proprietor and manager of the Howard Auditorium in Baltimore, by William Boag, Ernest Elton, John Findlay, and Agnes Findlay, members of the present Washington Stock Comedy company, and the notification papers were served upon Eugene Kernan, the resident manager of Kernan's Lyceum Theatre. Mr. Boag enters suit for $100, Mr. Findlay for $120, Mr. Elton for $160, and Mrs. Findlay for $160. They claim that each made a contract with Mr. Kernan to become members of the Howard Auditorium Summer Comedy company, which was to have opened June 1, and that they were guaranteed a month's salary each. They only sue, however, for two weeks of that time. Mr. Kernan denies his alleged liability, claiming that Frederick Bond was to organize the proposed company, but that the plan failed because of inability to organize the company on time. Mr. Bond's engagement with A. M. Palmer in His Absent Boy and Blanche Walsh's contract with the same manager in Trilby interfered seriously with Mr. Kernan's plans, so he declared the whole thing off, and says he gave sufficient notice of the cancellation.

The benefit to Annie Lewis, announced last week, has been postponed for the present. The following letter from Miss Lewis explains itself: "I wish through the columns of THE MIRROR to thank the Bond stock company, and Messrs. Rapley and Riddle for the honor they have conferred upon me by tendering a complimentary benefit, and to express my regret at being unable to accept it, owing to my inability at this time to appear. I feel assured that my health will be fully recovered by the early Fall, at which time I will be delighted to have the many professional friends who have so kindly offered their services, assist me in entertaining my dear home public. Sincerely, Annie Lewis, Gwendolyn Villa, Chevy Chase, Md."

Kernan's Lyceum Theatre closed its Summer season Saturday night. The regular season opens Aug. 17. William Ballauf, treasurer, will enjoy the few weeks of his vacation at Colonial Beach, Va.

James T. Galloway, of Herne's Shore Acres, is the proud father of a bouncing baby boy, who arrived at Four Mile Run, Va., early Saturday morning.

Robert Downing commences his eleventh annual tour in this city on Sept. 14. He opens at the New National Theatre in his new historical and patriotic play, Putnam, a Son of the Revolution.

Tony Cummings, of Charles Frohman's forces, took second prize in the big wheelmen's parade, appearing on his bicycle in the character of Rube Hayseed, and attracting great attention.

Charles Mackay has engaged for leading business for next season with the Brooks-Miner Syndicate Stock company.

Percy Brooke is a special engagement for the part of the Professor in next week's presentation of School by the Comedy company.

T. Daniel Frawley, on his trip East from San Francisco, ran over to Washington last week to visit relatives. Manager Frawley has several new plays which he intends to produce on his return to the Pacific Coast. Among them is a naval play by Lieutenant Allendice, of the United States steamship Bennington. The scenes in this play are laid in Fort Monroe and Washington. He has also a play by Judge Bruin, of Sacramento, with the scene laid in Sitka, Alaska, at the time when Alaska was a Russian possession. A dramatization of Ellis Ryan's Told in the Hills is an important new purchase which he banks greatly upon.

The Susie Kirwin Opera company will open the season of Manager Whitesell's Bijou Family Theatre on Aug. 17.

James Lackaye, who is visiting his home here, will be in the cast of The Polar Star when that play is produced in New York in September, after which he will be one of the supports of his brother, Wilton Lackaye, when that actor goes upon his starring tour. JOHN T. WARDE.

CINCINNATI.

Midsummer Dullness Prevails--Baseball Hurts Business at Out-Door Resorts.

(*Special to The Mirror.*)

CINCINNATI, July 20.

Nothing is going on in this city in an amusement line now but baseball. The Cincinnatis are at the head of the league race, and drawing crowds of large proportions. At yesterday's game with the Baltimores the attendance was not far from twenty thousand. Thus is money diverted away from amusements at the Summer resorts.

The weather was cold and considerable rain fell last week, so, take it all in all, the Summer places of amusement did not draw well. There is practically no change announced in the bills for this week at the Zoo, Chester Park, and the Ludlow Lagoon. The same performers continue, with a variation, however, in their acts. The rush occasioned by the advent of the Elks is over, and the Midsummer dullness is full upon us. Such dullness always betokens a dearth in things of theatrical interest.

WILLIAM SAMPSON.

A THEATRE DESTROYED.

(*Special to The Mirror.*)

HENDERSON, Ky., July 20.—My handsome Park Theatre has been destroyed by fire. All contracts canceled. A. D. ROGERS.

DELLA FOX.

Della Fox advises her manager, Steve T. King, from London, that she has had several comic operas submitted for her approval, but only one of them has caught her fancy, and in that she is much interested. Manager King will soon receive the book, etc., and if it proves a good vehicle for Miss Fox, arrangements will at once be made for its elaborate production at an early date. The third annual tour of Miss Fox will commence early in September in her two successful operas, Little Trooper and Fleur-de-Lis. Mr. King has surrounded Miss Fox with an excellent company and a strong chorus. The scenery and effects of both operas are new and no opera organization will go on tour the coming season under better auspices or better equipped than the Della Fox Opera company.

MATTERS OF FACT.

E. M. Gotthold, manager of Gotthold's Gigantic Gathering of Carefully Chosen Celebrities, is most enthusastic over his operetta of Little Mother Goose, or The Golden Egg. The book is by George F. Dittmar, and the music, entirely original, is by the well-known composer, Prof. William A. Sanders. The scenic effects and properties are all spectacular and gorgeously constructed.

Judith Bordeaux, lately with The Gay Parisians company, has not yet signed for next season. She is spending the Summer at Arverne-by-the-Sea.

"Sacrifice," care of this office, will sell a lot of costumes, suitable for a man 5 feet 10 inches tall, at bargain prices.

The World's Theatre is the only theatre in Allegheny, Pa., and is managed by Harry Davis, of the Grand Opera House, Pittsburg. The house is thoroughly modern, and has a seating capacity of 3000. Manager Davis will rent or share to first-class combinations or vaudeville attractions.

The well-known comedy-drama, Birds of a Feather with its printing and scenery, is offered for sale by F. W. Stroh, 181 Medbury Avenue, Detroit, Mich.

The week of Sept. 7 is open at Foster's Opera House, Des Moines, for which a high grade attraction is wanted on a guarantee.

James R. Adams writes regarding THE MIRROR Date Book: "THE DRAMATIC MIRROR Date Book is the best and neatest book of the kind I have ever seen. Over sixty members of the Ringling Brothers' Shows have bought books and are using them."

The Drake Opera House at Elizabeth, N. J., will be elaborately altered and redecorated in its interior during the Summer by McElfatrick and Sons.

Joe Cawthorn, that clever young German comedian and concertina virtuoso, who made such a hit last season starring in A Fool for Luck, arrived in town last week, and invites offers for next season.

Carrie Weller, comedienne and ingenue, not having closed for next season, is at liberty, and may be addressed at 144 Thirty-seventh Street, Chicago.

Johnstown (Pa.) Opera House, Johnstown's leading theatre, managed by J. G. Ellis, is thoroughly modern in construction and appliances. The house seats 1500, is furnished with good scenery, and plays the best attractions.

A. G. Kranz is disengaged and may be signed for comedy roles. He should be addressed care this office.

A new play called The Boundary Line is to lease at reasonable rates, and managers in search of a popular comedy-drama, with soubrette lead, can receive full particulars in regard to the piece by communicating with the authors, Berg and Kennedy, care of THE MIRROR. There is an explosion scene in the interior of a mine in the third act. The cast requires but nine people, and the play can be presented without special scenery. The authors characterize The Boundary Line as an up-to-date Lotta play. They have turned out a number of money-makers during the past five seasons.

Milford, Mass., has been blessed with two new trolley lines connecting it with neighboring towns. Manager Morgan, of the Music Hall, wants an attraction for Labor Day, Sept. 7.

Rennick's New Opera House, the only first-class theatre in Clinton, Ill., has already secured a list of good attractions for next season. Clinton has a drawing population of 10,000.

Ted Breton, a character actor and eccentric comedian of ability, is at liberty. He has also a very taking specialty which he will introduce in farce-comedy or drama.

The New Park Theatre at Niagara Falls, N. Y., will be booked in conjunction with the Lyceum Theatre, Buffalo. The Park is the only theatre in Niagara Falls, which has a population of 30,000. A good class of attractions played here last season, most of them to big business, the receipts of Old Homestead and A Trip to Chinatown for one night being $717 and $654 respectivly.

The costume firm of Blanckè and Skiff in West Forty-eighth Street, has been dissolved, and Kate Blanckè is now conducting the business alone. Miss Blanckè is turning out some exceedingly artistic costumes both for street and stage wear. This fact alone has placed her business on a very solid and substantial basis, although she has been established but a comparatively short time. Miss Blanckè is at present engaged on costumes for Marie Wainwright, Grace Henderson, Henrietta Crosman, Mattie Ferguson, Leonora Bradley, Mattie Earle, Minnie Radcliffe and Fannie Addison Pitt.

A special meeting of the Actors' Fund will be held at its rooms, 12 West Twenty-eighth Street, on Thursday, August 20, at 11 A. M. A recent amendment to the Act of Incorporation requires a like change in the by-laws of the association.

Marie Booth Russell, for two seasons on the Pacific Coast with a recognized stock company, is in New York. Miss Russell has not closed for next season and may be addressed care this office.

William J. Mills, for two seasons the Dr. Herzog in The Black Crook company, has not closed for next season. Mr. Mills does a strong and novel specialty.

The Grand Opera House at Louisville, Ky., one of the best paying houses in the Ohio valley, and managed by James B. Camp, wants an operatic company to open the season Aug. 31. The weeks of Sept. 7 and 28 are also open to good attractions.

Hands Across the Sea, the English melodrama which has successfully toured the country for a number of seasons, may be had on royalty of W. S. Reeves, Yarmouth, Mass.

Fair, race, and holiday weeks, respectively, are open at St. Joseph, Mo., Wichita, Kans., and Topeka, Kans., and are all big money winners, the capacity of the houses usually being tested at every performance. E. S. Brigham, who is at McConnell's Exchange, is booking these theatres.

"How to Hypnotize" has just been published by R. K. Smith, P. O. Box 3569, Boston, Mass.

Nellie V. Parker, whose specialty, The Young Man Up to Date, made such a big hit with Peter F. Dailey's company last season, will not go with that clever comedian next season. She has not yet signed.

Sept. 14, fair week at Oshkosh, Wis., is open to a good attraction at the Grand Opera House.

Frank Stuebgen, musical director, who is at Alexandria Bay, N. Y., has not yet closed for next season.

Against the Stream is the title of a play which Frank E. Aiken will let to managers having resident stock companies. His address is 16 Gramercy Park, New York.

J. P. Clark and Emma Whittle, heavies and characters and character old women respectively, and possessors of excellent wardrobes, are disengaged for next season. They are up in a standard repertoire.

Ellinwood's Merry Players present a repertoire of popular plays, for each of which they carry all the necessary scenery and mechanical effects. The company has not been completed for next season, a clever leading lady or soubrette being wanted. Big salary will be paid to the right party, besides featuring. A comedian of ability is also sought after. The Ellinwood Players may be addressed at Binghamton, N. Y.

The Four Hassans, Arabian Athletes and Acrobats are giving successful exhibitions throughout the country. They are not only clever athletes, but scientific tumblers, equilibrists, and balancers. The troupe is managed by Si Hassan Ben Ali, who may be addressed at 524 Race Street, Cincinnati, O.

Novelties in the way of games and amusements are wanted for the garden party of the House of the Angel Guardian, given at Apollo Garden, Boston, Mass., Aug. 8.

William Desmond, care this office, wants a partner with $1500 to buy half interest in two successes, which will take to the road next season.

HI HENRY'S NEW MINSTRELS

50-----HIGH GRADE VAUDEVILLES-----50

LATEST, COSTLIEST, AND BEST UP-TO-DATE FEATURES AND NOVELTIES.

A strictly first-class city attraction. Season opens middle of August at Cleveland, O.

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Address MIRROR until July 26, then Cleveland, O.

DES MOINES, IOWA.

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Address JAMES B. CAMP, Mgr.

Prefer Opera Co. for Aug. 31st.

TO MY FRIENDS AND MANAGERS AND AGENTS of Companies making **Augusta, Ga., Atlanta, Macon, Athens,** and other points South: I am at the Marlborough Hotel, Room 302 prepared to make contracts for **transportation.** Will be here for two weeks. Office hours 10:30 A. M. to 1:30 P. M.

JOE W. WHITE,
T. P. A., GEORGIA RAILROAD.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $150.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $8 for one year.

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Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - JULY 25, 1896

The Largest Dramatic Circulation in America

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

CURRENT AMUSEMENTS.

BROADWAY.—DR WOLF HOPPER, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—FREDOLI.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two, or three Months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

A CONDITION.

THE business of furnishing amusement to a metropolis under ordinary conditions excites a competitive managerial endeavor that begets great variety in offering. With its theatres running in number well toward two score, New York during the theatrical period of the year perhaps affords a greater diversity of stage entertainment than any city in the world, and to say nothing of quantity, no city in the world can set forth in quality what is presented here, because, aside from the origination in this metropolis of all that is best of the native drama, the world outside is scoured for features of every sort that have afforded European capitals pleasure. No virtuoso, no operatic star, no great play, no distinguished organization of any kind, assembled anywhere for the purpose of amusement, can count success complete or rejoice over supreme rewards until exploited in this city and country.

And as New York is the El Dorado of all who amuse—as notably for its artistic discrimination as for its generosity of patronage—it is interesting to note how it finds entertainment at a season when its regular theatres are closed. For some time past, to tell the truth, the metropolis has run almost insanely after a form of entertainment that formerly was not approved by the better class of theatre patrons—a form that used to be known as "variety," but is now called "vaudeville"—and which has flourished amazingly up to this moment. Last season, in fact, the vaudeville injuriously opposed the theatres where plays were given, and when the regular houses were closed for the Summer period it sprang up in new places. The vaudeville theatres not only continue during the hot weather, but vaudeville entertainments have been established on no less than seven roof-gardens, thus increasing the number of places devoted to this form to nearly a dozen.

In no city in the world has vaudeville had such vogue as in New York; and here, too, the roof garden has reached its highest state of development. But it now begins to be evident that this form of entertainment has been overdone in this city. There is some suggestion that it would continue to excite paying patronage in most of the places devoted to it—as there is that during the regular season it will again run prosperously in several of the theatres whose managers have wisely studied to establish it on lines of uniform excellence—if the offerings were all remarkably good, but the main trouble seems to be that there are not enough performers of the first-class to satisfyingly fill out all the programmes offered. The sharp competition between two or three of the more pretentious vaudeville theatres early in the season resulted in bringing before the public the most notable of foreign artists, and the high standards then set have not been generally maintained, though this is no fault of the managers, who, as a rule, get the best they can in an open market and are reasonably alert to develop new material in the hope of striking that rare thing called genius. The trouble quite apparently may be traced to the fact that the public, through the exploiting of all the major native and European stars in vaudeville here, has grown unresponsive to minor efforts and has been called upon to support too many places that offer this kind of entertainment, without the relieving features of unusual talent or absorbing sensation at all of them. In other words, the ventures of vaudeville in New York seem to have outgrown the possibility of adequate supply. The result may not be notably apparent this season, but unless there shall be some marvelous accession of talent to vaudeville ranks it will be quite markedly apparent before another season has run its course.

NOT WANTED ON THE STAGE.

THE announcement made in the newspapers last week that a New York woman who recently came into notoriety through a trial for murder proposed to go on the stage, and that she considered her services as a star in melodrama worth a thousand dollars a week, may be construed by persons who are not given to thought as a reflection upon the theatre. It is, rather, a reflection upon the prurience of a certain portion of the public that a venal element among managers seeks to spur and satisfy by exploiting upon the stage women who have been baneful or freakish in society, or male prodigies of one or another sort in pugilism or cheap adventure.

All these things are but emphasized incidents in a civilization that in many respects falls to civilize. As they relate to the stage they are ephemeral and insignificant, for they in no respect affect the integrity of the theatre, which, like all institutions, is measured and estimated by those features of it that represent regularity, and not by the fleeting abnormalities that are superimposed upon it experimentally to appeal to vulgar curiosity.

Murder, infidelity, and other crimes and misdoings may be motives and causes in plays, as they are in life itself, which plays assume to picture, and they frequently are simulated or dwelt upon in drama in a way to excite witnesses for morality, while the plays in which they are treated may not assume to be directly educational. But by no stretch of the normal imagination can a murderer, or one who has been charged with murder, or a woman whose contacts in life have made her notorious, or a merely physical prodigy, or any daredevil adventurer, who, under the impulse of mixed ales, does something foolhardy under the delusion that it is heroic, be set symmetrically on the stage in any vehicle that will command respect, or under circumstances that will appeal to anything but an evaporating interest, or provoke anything commendable but the grief of the judicious. Mere notoriety is no credential to anything but contempt, where it is presumed upon as it seems to be in the case of this woman, and as it has been presumed upon in the cases of other persons who have sought the stage on its sole basis.

If this woman who now wishes to go on the stage at a salary that a stage genius of long training and sustained reputation would gladly accept had any aptitude for acting, she would long ago have shown it. If by chance she should get a manager who is willing to gamble on mere notoriety—and there are such managers—she will probably but briefly defer an obscurity for which she is no doubt perfectly fitted and which she would now hasten to embrace if she had sensibility. It is not, however, too late for her to become a useful—if she cannot become a respected—member of the community. Her trial for murder, aside from its sensational and low-comedy elements furnished by some of the lawyers and expert chemists and physicians engaged in it, developed many things of interest on legal and medical lines that might legitimately have excited ambition in her. There are in these days women in the professions of law and medicine. This woman might accomplish much as a lawyer or as a physician after necessary study and matriculation. She is to-day, without training in either of these vocations, as well fitted for either as she is for the profession of the theatre.

PERSONALS.

CRANE.—William H. Crane, who is Commodore of the Hull, Mass., Yacht Club, has presented a handsome club pennant and an American flag to the club, as well as an ebony pedestal to be offered as a racing trophy.

WILDER.—Marshall P. Wilder entertained the Prince of Wales July 9 and 10. He returned to gay New York, Saturday, and will tour the various Summer resorts. While in London Wilder attended a dinner to the Ancient and Honorable Artillery of Boston, where he overheard one Englishman ask: "Who is that little chap?" "He's an American army officer," was the reply. "He's a marshal."

FREEMAN.—Max Freeman has been engaged by Oscar Hammerstein to stage and direct the production of the new opera, Santa Maria, which will open the Olympia Theatre in September.

HOYT.—Charles Hoyt left town last Thursday for his home in Charleston, N. H., where he will spend the remainder of his Summer vacation.

MORRISON.—Lewis Morrison has accepted an offer to play Jacques in an open-air performance of As You Like It, at Asbury Park, August 31.

CARLETON.—Henry Guy Carleton's new play for the Hollands has been named, Two Men of Business. The play will receive its initial production at McVicker's, Chicago, in September.

MARTINOT.—Sadie Martinot has been engaged by Charles Frohman for comedy roles next season.

CALLAHAN.—Joseph Callahan, whose performance of Mephistopheles in Faust has been generally praised for its strength and finish, will continue in the part next season, and will also be seen in a new play, The Twin Kings.

FYLES.—Franklin Fyles has collaborated with Eugene Presbrey in a new play of Colonial life in Louisiana, which Miner and Brooks will produce in November.

MANTELL.—Robert Mantell will next season tour under the management of Mart W. Hanley. The season begins on Sept. 7 in Philadelphia, and all the principal cities will be visited. Mr. Mantell is summering at Shippan Point, Conn.

MANSFIELD.—Beatrice Cameron (Mrs. Richard Mansfield) is visiting friends in Paris. Mr. Mansfield, who is in this city, will shortly begin rehearsals at the Garrick Theatre. He intends to play Richard III. and The Merchant of Venice next season.

RINGGOLD.—B. T. Ringgold, who was once a member of Wallack's stock company, has been engaged to support Maggie Cline on her coming starring tour.

LEWIS.—Annie Lewis, who has been ill for more than a year, is still in Washington, with her health unimproved and the warm Summer days seeming to render her only weaker. The Frederic Bond Stock company have arranged a testimonial for her, July 27, at the New National Theatre.

EVESSON.—Isabel Evesson will return to the stage next season, making her reappearance here in Charles Frohman's production of Les Deux Gosses at the Academy of Music.

PARRY.—William Parry, stage manager of the Metropolitan Opera House, will sail this week to attend the Wagnerian festival at Beyreuth.

TWAIN.—Mark Twain sailed from Cape Town, South Africa, for Europe, July 17, in company with Barney Barnato, the "King of the Rand." A literary association presented a handsome souvenir album to Twain upon his departure.

ARONSON.—Rudolph Aronson, while in Europe, composed a military two-step, "For Love or War," dedicated to the Seventh Regiment, N. G. S. N. Y., a character piece entitled "Pick aninny's Serenade," and a song for May Irwin entitled "Honey Meet Me Do." "For Love or War" was performed for the first time at the West End, Long Branch, and the Casino, Narragansett Pier, Saturday evening.

FRENCH.—T. Henry French sailed Saturday morning on the *Campania*, having received, at five o'clock Friday afternoon, a cablegram from his father summoning him to London. Three hours afterward Mr. French had arranged business matters, packed his trunks and booked his stateroom. This is very near the record for prompt preparation for an ocean voyage, and it is Mr. French's seventy-first transatlantic trip.

RIPLEY.—Howard C. Ripley, THE MIRROR'S esteemed correspondent at Providence, R. I., is taking his vacation in weekly one-day instalments at his father's Summer home, The Gables, at Edgartown.

RICE.—Dan Rice, the old time circus man, will return to the ring as a clown at Bentley's Circus, Wednesday afternoon, in aid of the benefit for the Junior Republic Fund. "Uncle Dan," who lives now at Long Branch, is seventy-four years old, and has nearly completed a long autobiography.

POVERTY.

[To many of my brothers on the Rialto of '96.]

Thou lashless-lidded hag of hags;
Thou breastless monster of decay;
Thou thing of smells and sores and rags;
Thou flat-eyed Satan's whelp—away!
Thou four-fanged, slimy sewer rat;
Thou beast God never smiled upon;
Thou friend of vampire and of bat,
Of filth, disease and death—begone!

For thou hast eaten half my heart,
And munched the best that was my soul's;
Destroyed my pilot, then my chart,
And left me helmless 'twixt the poles;
Sucked half the marrow from my bones;
Made broken harpstrings of my veins,
Turned all my once glad thoughts to groans,
And all my once warm friends, disdains!

Aye! thou hast dogged me well and long,
And blinded men I used to know—
And even killed the little song
That from my soul's brook used to flow;
And left me hungry, threadbare, cold
To dread the day, to welcome night;
To see in youth my soul grow old—
A skeleton, with fate to fight!

Thy satellites are everywhere:
The sneer, the snub, the shrug, are thine:
The tilted nose, the frozen stare,
The cad, the snob, the human swine:
The shoeless foot, the gloveless hand,
The linen frayed, the drunken breath—
All come in troops at thy command:
And thou dost smile and nod at death!

The babies' hungry cries are sweet,
Rich music to thy filthy ears;
The milkless breasts, within which beat
Their mothers' hearts, in seas of tears,
The dreaded step, the raucous curse;
The cruel blow, the stifled cry;
The little, white, pathetic hearse,
All feed thy greedy ear and eye!

The friend of genius—thou! Great God,
In heaven's heaven, hear that phrase!
What genius sleeps beneath the sod,
Whom thou hast ever dogged, would praise
One small inch of thy mottled self,
Could he come for one instant back?
His soul thou clutched—as misers, pelf—
To crack it slowly on thy rack.

Thou enemy of all things clean,
Uplifting, fragrant—and of art!
Thou friend of all things base and mean—
Thou cancer of the human heart!
Civilization's bitter foe:
The only thing that nations dread;
When Christ comes, once again, I know—
But not till then—thou wilt be dead.

JOHN ERNEST MCCANN.

OPENING OF THE WAGNER FESTIVAL.

The annual Wagner festival opened at the Beyreuth Theatre, Sunday, the performance being Rheingold, with the following cast: Wotan, Carl Perron, of Dresden; Fricka, Madame Marie Brema, of London; Frva, Marion Weed, of Berlin; Erda, Frau Heink-Schumann, of Hamburg; Loge, Heinrich Vogel, Munich; Froh, Alois Burgstaller, of Beyreuth; Donna, Hermann Bachmann, of Nurnberg; Fafner, Johannes Elmblad, of Breslau; Fasolt, Ernst Wachter, of Dresden; Mime, Mans Breuer, of Beyreuth; Alberich, Friedrich Friedrichs, of Bremen; Wellgunde, Katharina Rosing, of Chemnitz; Woglinde, Josephine von Artner, of Hamburg; Flosshilde, Olive Fremstad, of Cologne.

The town was crowded with the usual number of music-lovers and curious tourists, many Americans being present.

OPERA AT FAR ROCKAWAY.

J. K. Adams has organized a company to appear in a repertoire of light and standard operas at Far Rockaway, Long Island, for a short season. Among the artists secured are Carlotta Gilman, Trixie Friganza, Ada St. Clair, Annie Jeffry, Al Leach, Arthur Bell, Frank Turner, C. St. Martin, Robert Lett, and J. K. Adams. The season will open July 27. An efficient chorus is engaged, and Clarence Rogerson will be the conductor.

LETTERS TO THE EDITOR.

MANAGER NELSON EXPLAINS.

CAPE MAY, N. J., July 16, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In THE MIRROR dated July 11, your Philadelphia correspondent mentioned that "the negotiations with the Grau Opera company fell through, and a new combination of unemployed singers, under the title of the New York Opera company, has been formed, and will open this evening for the Summer season. They are all good people, and will be satisfied if they can make their living expenses."

I wish to state that the company, with two or three exceptions, I have had in hand since May, having refused two offers, one from Boston and one from Wheeling, W. Va., prior to buying the contract from Mr. Grau for Cape May. My people will not "be satisfied with their living expenses" as they are not the kind of artists who work for board only.

The company, twenty-five people, are giving entire satisfaction, and the prospects are very encouraging for a successful season.

Of course my people had to be "unemployed" in order that I could engage them, but the inference is misleading, so will you kindly publish this letter, in order to explain the article to our friends and your numerous readers and oblige?

HARRY NELSON,
Manager New York Opera Company.

MISS NETHERSOLE DENIES.

5 HENRIETTA STREET, COVENT GARDEN, W. C.,
LONDON, July 10, 1896.

To the Editor of The Dramatic Mirror:

SIR.—Olga Nethersole's attention has been directed to a paragraph appearing in your issue of 17th ulto., wherein Jay B. Benton, of Boston, referred to an interview in which she is alleged to have spoken disparagingly of Boston newspaper women.

Miss Nethersole requests me to write you denying the allegation, and to ask you kindly to publish this letter in your next issue.

I am, dear sir, yours faithfully,
LOUIS F. NETHERSOLE.

MR. JENKS CLAIMS AN EFFECT.

NEW YORK, July 13, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In my play, The Matador, which I produced for a trial week two years ago, the climax of the second act is the identical cannon situation that is said to be in The Cherry Pickers. Of course my right to the situation cannot be successfully disputed.

Respectfully,
GEORGE C. JENKS.

THE USHER.

Great artists have struggled in poverty and frequently died because of the sufferings enforced by penury, while following generations have placed fabulous values upon their works. It was not the lot of Harriet Beecher Stowe to struggle in ill condition or to lack for appreciation while she lived. She had been honored by all civilized nations and her needs were well supplied during her lifetime.

But when one notes that her estate is valued at less than $50,000, it seems wonderful that she should not have realized a large fortune alone from publications of her "Uncle Tom's Cabin," to say nothing of its dramatic possibilities of revenue. The play, apparently, will continue to make money for somebody for all time.

✣

Stephen Fiske optimistically and happily says in *The Spirit of the Times*:

Theatrical managers are setting an excellent example to other business men. They do not believe that this great country is going to be crucified upon a cross of gold nor choked to death with molten silver. They have faith in the grand future of the Republic and the enterprise and energy of its people, and they show the courage of their convictions by the money that they are investing in preparations to make next season one of the most brilliant on record. The next season will open in August, in the midst of a most exciting political campaign that will continue until November. Heaven only knows what will happen after the November elections. But the managers put their trust in Providence, in the good sense of the American people, and in themselves. They believe that the voters will want to be amused by something different from brass bands and orations about finance and the tariff; they know that the women will bring the men to the theatre whenever there be anything worth seeing, and they remember that never has more money been made in theatricals than during our Civil War, when bulletins of battles were posted in the lobbies between the acts. Thus there is sound judgment, as well as patriotic confidence, in the unanimity with which managers have signaled to each other: "All right; go ahead!"

There is no doubt that managers and actors will all do everything that they have an opportunity to do, as well as everything possible, to make the impending season the most brilliant on record, or that they all put their trust in Providence, in the good sense of the American people and in themselves. But the plain truth of it is that they know no more about what is to happen before the November election—and it is quite a period to November—than they do about what will happen after that momentous event. That information, like the post election intelligence of affairs that may effect the theatrical business, is alone in celestial custody.

If any one doubts that hope springs eternal in the theatrical heart, let him study the Rialto.

✣

A Rev. W. A. Hunsberger, of Milwaukee, Wis., is the latest pulpiteer whose abuse of the theatre has attracted attention, more because of the fact that it was made up of novel clerical billingsgate than for the quality of thought that it displayed or of knowledge of the subject. Too many preachers against the theatre assume that those to whom they hold forth are as ignorant of the stage as they themselves are—an error which many of them have subsequently hastened to correct, to their own humiliation; and one which all of them will eventually have to make amends for. The day of supreme judgment in the pulpit has passed; and preachers whose privilege it is to entertain congregations of intelligence quite naturally defer to the ability of those with whom they thus associate to think on most mundane subjects for themselves. In this age, clergymen, so-called, whose flocks are small in number and of limited intelligence, do not count at all in the world's thought or the world's progress.

✣

THE MIRROR last week published the fact that a prominent theatrical man proposed to initiate a movement for the organization of managers. His plan was to send out letters inviting those in the business to come together for their own protection, the first object in view being to win adequate consideration from the railroads.

In Great Britain a combination of theatrical managers has enforced many concessions from the railways. But railway corporations abroad are not—strange as it seems—affected as arbitrarily by statute as like corporations are in this country. The Inter-State Commerce law is here made to excuse many exactions against traveling theatre companies, in whose favor discriminations that have force on behalf of commercial interests should be made. Yet there is no doubt that managerial combination would win concessions from the railroads, for no inconsiderable percentage of traffic may be set down to the theatre's credit, and there are many routes in the country over which competing railroads run.

There are other legitimate objects to which an organization of responsible managers might turn attention. One of the most important of these is illegitimate management.

✣

A reading of the full remarks of Frances E. Willard, published in her paper, the *Union Signal*, about her recent conversation with a theatrical manager aboard steamship, during a voyage to Europe, leaves that woman in a less enviable light than that shed upon her heretofore in THE MIRROR. She is bigoted beyond hope of liberality.

Miss Willard thought, as she said to the manager in question, if he wished to accomplish the good he confessed to her as his object, that he would have to change the name of his "theatre" and abolish the words "play," "dramatic," and "actress," in deference to the persons whom Miss Willard so ably represents.

It may be suggested that the manager who conversed with Miss Willard might get the patronage of this esteemed woman and her like—if that is what his colloquy aimed at—by renaming his theatre "An Institute for the Moral Amusement of the W. C. T. U."

The results of such a rechristening would be doubtful, of course. But it may be remarked as a fact that the words "theatre," "play," "dramatic," and "actress," not to say anything about the words "dramatist," "playwright," and "actor," will live and have the same related meaning to human life and the highest progress of the race when the letters "W. C. T. U," will have no significance except to the imagination of the delver among things obsolete. And with this statement the episode may pass.

GILMORE AND TOMPKINS'S PLANS.

Manager E. G. Gilmore in a brief chat with a MIRROR man last week outlined the plans of the firm of Gilmore and Tompkins for the coming season.

"The Academy of Music," he said, "opens on Aug. 17 with Under the Polar Star, the melodrama by David Belasco and Clay Greene, which we have booked for ten weeks. This will be followed by the Mapleson opera company, who will play a five weeks' engagement. Then comes the production of Les Deux Gosses, the French melodrama by Pierre Decourcelles, the American rights to which are owned by Charles Frohman. It is still running in Paris, where it is said to be the greatest melodramatic hit since The Two Orphans. We count upon it to finish out the season at the Academy."

"How about that up-town winter circus, Mr. Gilmore?"

"Oh, that deal is not off by any means. Mr. Tompkins and I have bought the property known as Durland's Riding Academy at Fifty-Ninth Street and Eighth Avenue. We shall not erect our new building, however, for another year yet. We have leased the property for a year, and at the end of that time we shall carry out the plans which have already been made known."

THEATRE COMBINATION AT FLINT.

The Flint, Mich., Music Hall has been purchased by Oren Stone, and hereafter will be known as Stone's Opera House. Extensive alterations are making, superseding gas by electricity, steel ceilings beautifully decorated, new scenery and stage fittings, and other improvements. Mr. Stone has formed a partnership with H. A. Thayer, of Thayer's Opera House, and formerly for eleven years manager of Music Hall.

The two houses will be run to advance the interests of all booking with Stone and Thayer. Dates will be kept from conflicting, and everything will be done toward putting a balance on the right side of the ledger. Stone's Opera House can stage any production that travels, and plays only the highest class of attractions. Each house has a seating capacity of 1200. Thayer's Opera House, lighted with electricity, modern seating, ground floor, centrally located, will be run as a popular-price house.

SARAH BERNHARDT'S PRACTICAL JOKE.

While in London, Sarah Bernhardt was compelled to pay a tax of £100 on her receipts, but it was rumored in the company that she would refuse to pay and would, therefore, be thrown into prison. Mlle. Seylor, an innocent member of the company, believed imprisonment was inevitable for all of them, and Sarah fed the flame of fear. A carriage, and several men in uniforms, were secured to appear at the stage door and arrest the great actress and the guileless Mlle. Seylor. Sarah even sent to her hotel for such little articles as would be requisites for her stay in jail. The mock arrest was performed, and the carriage started, ostensibly for Holloway Prison, but instead it brought up at the house of Sarah's manager, where a little supper was ready, and Mlle. Seylor's heart beat easier.

WALTER JONES'S TUMBLE.

Walter Jones lost his balance while dancing near the footlights the other night in the second act of In Gay New York. He fell into the orchestra pit, where he landed square on his head and lay as though stunned. Dr. E. S. Peck, of No. 53 West Fifty-sixth Street, who was in the audience, volunteered his services and went behind the scenes. He reported, after examination, that Mr. Jones was not seriously hurt, which verdict was corroborated by the comedian, who remarked when he came to himself:

"Oh, it's nothing—I just fell over the fence."

CHICAGO SUPERS GO UNPAID.

A hundred coryphées, choristers, and general supernumeraries connected with the spectacle, Benamela, at Electric Park, Chicago, advanced upon Manager Bickerdicke, July 15, for money due. They were headed by G. C. Kenney, J. Ratty, and Thomas Alexander, and the manager agreed to settle eventually. The strikers claim that the company owes thirty chorus girls $13.50 each, fifty children, $3.50 to $9 each; twenty ballet dancers, $16, and twelve chorus men, $10.50.

NETTIE BOURNE TO STAR.

Nettie Bourne, who is sincerely admired throughout the West as an actress of rare ability, is to star next season under the management of Allen Willey, an Eastern newspaper man. A company of recognized talent will support her, and the repertoire will embrace a selection of strong plays, one of which is My Lady Greybourne, by Leighton Baker, late of Rosina Vokes and Felix Morris's companies, who will be the stage-manager. Time is already secured for an Eastern tour, commencing early in November, and arrangements are under consideration for a preliminary Western tour during August, September and October, with a Chicago run. Large cities and one- two- and three-night stands will be played. Miss Bourne has been prominent for seven years in the companies of the Frohman's, J. K. Emmet, Jacob Litt, Lillian Lewis, Kate Claxton, Hands Across the Sea, and A Modern Mephisto. She was called upon at five o'clock one afternoon to take the lead in the latter play at the Chicago Schiller Theatre, when Helen Russell was seized with her fatal illness, and she carried the part with such success as to win instant recognition and unstinted praise. Last season Miss Bourne sustained the leading heavy roles in Wright Huntington's company, making everywhere a strong impression, and being favorably compared with Rose Coghlan.

A special feature will be ample and elegant printing, including a beautiful medallion twenty-four-sheet stand and smaller Beardsley posters. Miss Bourne, who is known as one of the best dressers on the stage, will have a sumptuous wardrobe of many gowns—two of them being the creation of Worth.

BURT HAVERLY CHARMS THE YANKEES.

Burt Haverly and H. S. Taylor were fishing on Lake Winnepiseogee, N. H., the other day, while enjoying an outing at the beautiful place of Charles Cummings, cousin of New York's famous Congressman of the same name. Coming around a point, known in that vicinity as Cape Hatteras, a heavy rain and wind storm blew up, capsizing the boat. After a fierce struggle they reached shore, and, walking a couple of miles, reached a farmhouse and asked for something to eat; but the inmates, thinking they were tramps, refused to oblige. As neither of them had any money with them, and Haverly's watch was "soaked in the water," it looked for a while as if they would go hungry that night. Seeing an old-fashioned organ in the corner nearby, Haverly seated himself and began to sing and play. His persuasive manner won the hearts of the natives, and the travelers were invited to supper and cared for over night. The next morning they reached The Weirs safely. Haverly says he will be Welland Strong for A Trip to Chinatown next season.

A JOLLY WEDDING.

The jolliest wedding that has ever taken place in the City Hall was that of last Friday, when Phila Wolff, prima donna of the Conreid-Ferenczy Opera company, was married to Martin Siegmann, baritone of the same organization. The ceremony was performed by President Jeroloman, of the Board of Aldermen. Neither bride nor groom could understand English, and the service had to be translated to them by the groom's cousin. Frequently the bride anticipated the clerk's interrogations, and, between blushes and smiles, sent the company present into roars of laughter by quickly responding "Yah!" and giving the groom's hand a mighty squeeze. When the final words were spoken she threw her arms around her husband's neck and gave him a hug and kiss that resounded far out into the corridor, and woke up the janitor, who was quietly dozing on the front steps. In the evening the pair appeared as usual at Terrace Garden in Boccaccio. After the performance their friends tendered them a wedding supper on the roof-garden.

THE SEASON AT WENTWORTH HALL.

The Wentworth Hall Dramatic company, Gardner Crane, director; J. M. Cooper, manager; presented Arabian Nights July 18 as the second performance of the Summer season at the Casino, Wentworth Hall, Jackson, N. H. The unprecedented success of this novel feature of entertainment for the guests of this popular mountain resort is well worthy of note. General Wentworth, who is always finding new forms of pleasure for his guests, has certainly done well in adding to his lists the weekly productions of popular comedies by a coterie of clever professional people. The company includes Ethel Marlowe, Julia Bachelder, Viola Miles, Mrs. Lisle Mauran, C. John Alden, S. Homer Eaton, and others.

HARRY ROGERS WILL STAR.

Harry Rogers, who will be a member of Harrigan's company at his opening at the Bijou on August 31, expects to star next season in a new play of London low life now being written for him by an English playwright. The piece will be called Costermonger Row, and will give Mr. Rogers ample opportunity to prove his cleverness in the delineation of coster types. There will also be a strong character part for Ned Rogers, the Irish comedian.

AN AMERICAN GIRL SUCCEEDS IN LONDON.

Charlotte G. Walker, a young American girl, has succeeded in London in the new comedy by George D. Day and "Allan Reed," entitled The Mummy, playing the lead in a manner that won the highest commendation. She is under engagement, it is said, for Richard Mansfield's company. "Allan Reed," the part author, is none other than Sidney Bowkett, who is well known on this side of the water.

Columbus, Miss., wants shows next season. Write W. L. Kemp, manager Opera House.

GOSSIP OF THE TOWN.

George R. Allison, treasurer of the Walnut Street Theatre, Philadelphia, has just closed his fifth season with Manager Howe, and it has been one of the most successful in the history of that historic playhouse. Mr. Allison has demonstrated his ability in that all-trying position in the box-office, and easily holds a place in the front rank of rapid ticket sellers. He is summering at Lincoln Park, near New Bedford, Mass., and is busily gathering in the shekels from a mammoth toboggan slide which he has erected there.

R. A. Barnet is at work on a new piece, to be called Simple Simon.

Robert Drouet will be leading man at the Girard Avenue Theatre, Philadelphia, next season.

W. G. Smythe and Myron Rice will direct the tour of My Friend From India, which is to be produced in September.

Professor E. M. Day, the modern hypnotist, will visit, during July and August, some of the leading Summer resorts. About Sept. 1 he will commence his regular season, touring the leading towns and cities. Frederick A. J. Dunwick, of Glens Falls, N. Y., Professor Day's capable business manager, is now busily engaged perfecting arrangements for the tour, which will continue until June 1, 1897.

Conductor T. P. Brooke has engaged Boston's famous cornet soloist, E. E. Nickerson, who is now playing with great success with the Chicago Marine Band at Lincoln Park, Philadelphia.

The Pulse of New York, headed by Carrie Lamont and Chris Bruno, will open at Grand Rapids, Mich., Aug. 17. The piece is entirely rewritten, and the scenery and printing all new and elaborate. The season extends into May.

Helena Hartnett Mitchell, who originated the part of Mlle. Borget in The Skinner Commission company at the Kansas City Coates Opera House, was recalled to play the part in the recent production of the piece by the Fairmount Stock company in the same city.

Katherine Carlisle will not be with De Wolf Hopper next season.

Maude Dudley will play Marguerite in Morrison's Faust company next season.

Johnnie Pringle has added A Bashful Lover, Cupid's Dart, and Drifting to his next season's repertoire.

Irwin T. Bush, engaged with Rice and Barton's Big Spectacular Extravaganza company, has a role in Dumont's new burlesque, written expressly for that company, in which it is predicted he will make his happiest hit.

Rich and Maeder have arranged with H. Grattan Donnelly for a reconstructed version of his successful farce-comedy, A Pair of Jacks, and will equip it with an efficient cast. About twenty-five weeks have already been booked.

Dan P. Byrne, manager Grand Opera House, Carbondale, Pa., will arrive in the city this week, to remain for a fortnight, with headquarters at 1440 Broadway.

Robert and John B. Campbell wish to deny that Floy Crowell will appear next season in Bartley Campbell's play, My Geraldine.

Elmer Grandin and wife have received, as a gift from Mrs. Grandin's father, Colonel J. H. Adams, a fine horse and phaeton and two Jersey cows for their Summer home, Restful Nook, Patchogue, Long Island.

Lilla Vane, whose romantic marriage to the rich young New Yorker, George Goodrich, occurred two years ago, will return to the stage.

Lillian Burkhart's recent performance in Two Can Play at that Game, at Keith's Theatre, has won much praise. Charles Dickson, who played also in the piece, is engaged for a traveling company, and Miss Burkhart is as yet undecided whether to remain in vaudeville or return to the legitimate.

Clifford Leigh arrived in town last Sunday, after a successful Summer engagement with the Harkins stock company in Canada.

Paul Gilmore will leave to-day (Tuesday) for San Francisco, where he opens with Chauncey Olcott, playing the leading roles to this star.

Manager C. H. Sisson, of the Sheppard Opera House, Penn Yan, N. Y., is in the city.

Edward Curran, for two years leading man and stage manager of the Ruby La Fayette company, and Madge Milton (Mae Fay), the clever soubrette, were married at Lampasas, Texas, July 18, in the presence of the company, who were lavish in their gifts.

HIS LAST APPEARANCE.

"Of course, in these modern and advanced days, a certain glamour that used to surround the stage is removed; the public is now allowed to see the wires that animate the puppets, and 'the secrets of the charnel house' are no longer kept inviolate. For all this the actors and actresses themselves are, first of all, to blame, and, secondly, the ubiquitous newspaper reporter is to a large extent responsible."

This tirade was launched at my devoted head by Ralph Carson, an intimate friend and an old school-fellow of mine, who had forsaken the law to become a follower of Thespis, as we sat smoking our cigars, and drinking a vile decoction called coffee, at our favorite French restaurant in Twenty-eighth Street.

"While I admit the fact, my dear Ralph," I returned, "as far as we reporters are concerned, I contend, that it is merely a question of demand and supply, for so long as the public clamors for details of the lives of their favorites, so long will there be found people ready and willing to furnish them."

Ralph Carson had just returned to New York, after a prolonged tour in the West, and, as usual, had lost no time in hunting me up. His visits were always particularly agreeable to me, not only on account of our long friendship, but, also, owing to the fact, that he invariably supplied me with valuable copy, the which elusive article was becoming very scarce in the dog days, and the old man, as we disrespectfully styled our editor, was growing more distant and haughty every day.

"Of course," continued Carson, "you have often read stories about actors or actresses playing parts when child, husband, or wife lay at Death's door, and how the public mistook emotion for drunkenness, and very often, roundly hissed. Innumerable songs have been written on this subject and the theme has been pretty well exhausted; but I was, myself, a witness of one of the saddest tragedies that could ever be imagined, and one worthy the pen of a de Maupassant. While playing out West we were joined by a new leading man named Geoffrey Dare, a sad, dreamy kind of a fellow, but passionately fond of his wife, who accompanied him. Never was seen such an ill-assorted pair. She was flighty, vain and shallow, and it did not take us long to discover that she cared very little for her husband. We all took a great liking to Dare, but his wife did not have much to say to us, and the women of the company absolutely loathed her; but that, possibly, was owing to the fact that she was extremely pretty, and an exquisite dresser.

"Well, things went along pretty smoothly for two months and then we struck a horrible snag in several weeks of bad business. Salaries began to go in arrears, and, finally, we were only getting our board. The Dares seemed to suffer most from this, as we ascertained they had not saved a cent, and Mrs. Dare was forever wanting some new feminine gewgaw or other, and it broke poor Dare's heart not to be able to provide it for her. This brought about endless bickerings, and one morning Dare came to rehearsal looking deathly white and scarcely able to stand.

Somehow, we seemed to know instinctively what had happened. His wife had gone away the night before, leaving a short note, which he found in his room when he returned from the theatre. She stated that she had never really loved him, and she did not wish to continue living a lie. She had met some one she thought she could love truly, and advised Dare to forget her as speedily as possible. The poor fellow seemed absolutely stunned, and we felt how useless it would be to attempt to offer any consolation.

We were rehearsing a new one-act play by Jerome K. Jerome, entitled Pity is Akin to Love, and Dare was cast for the leading part, which, extraordinary to relate, was that of a young man just jilted by the woman he loved. The story of the play was this: Two old cronies, who have lived as neighbors for years, are both widowers; each has a child, one a boy, the other a girl, and the dearest wish of those two lovable old men's hearts is to see their children happily married. The play opens upon the return of the young man from college. Both the children have been informed of their parents' hopes, but they have not met each other for years, and the young man while at college had fallen in love with a society woman, who jilted him just before his return home. The boy comes back, sad and dejected, smarting from this blow, and, picking up a photograph of the girl his father wishes him to marry, gazes at it intently, and then speaks his opening lines. They were so indelibly impressed upon my memory that I shall never forget them: 'Poor old dad, I know he has set his heart upon my marrying this girl, but how can I do it, how can I ever think of any other woman? Bah! what does she care, proud queen, that a man's broken heart lies beneath her chariot wheels? She only smiled in her triumph and passed on; yes, you she devil! you smiled at my agony, laughed at what you called my ravings, and then threw me aside like a toy you had tired of!' Imagine how every word must have seared itself into his heart!

'Poor Dare crept through this final rehearsal, and as we were that night to try the piece, begged to be let off, and to have an understudy put on, but the manager pointed out that there would not be time, and implored him not to desert the ship, as the new piece, it was hoped, would retrieve our shattered fortunes. Night came, and, as the last bars of the overture died away, Dare emerged from his dressing-room, looking haggard and worn, but with a fixed determination in his eyes, which said more emphatically than words ever might, that he had made up his mind to see it through.

"By an extraordinary combination of circumstances, however, the property man, who had to place a photograph in a frame upon the mantelpiece, had put there a likeness of Dare's wife, but no one discovered the hideous blunder until it was too late. The curtain finally rose, and I feverishly and anxiously watched the scene from the wings. When Dare picked up the photograph, a sound, half sigh, half groan, escaped from his lips, and then, flinging the picture away, he went on with his soliloquy. He played that night as I don't think any man had played before, or ever will again, and the curtain fell upon the greatest scene of enthusiasm I have ever witnessed. Dare was recalled again again and again, and stood bowing like an automaton, with a pitiful, dazed look in his eyes, like some wounded animal.

"The next morning the newspapers raved about him, the critics comparing him with Booth, and predicting a brilliant career for him. The manager collected all the notices, and called at the hotel to offer congratulations. At the office it was said that Dare had not yet come down, so the manager went up to his room, and, receiving no response to his repeated knockings, pushed open the door, and shook him gently by the arm to arouse him. A small vial fell to the floor, filling the room with a faint smell of bitter almonds. Poor Geoffrey Dare had made his appearance before his Maker."

HENRY J. BAGGE.

A STRIKE AT SEATTLE.

A major portion of the Hodges Dramatic company, playing at the Third Avenue Theatre, Seattle, struck July 13, for an assurance that their salaries for the previous week would some day be paid. An audience was waiting to see David Garrick, and the police were called, but could not compel the strikers to relent. At length, Manager W. M. Russell, of the theatre, who was to be benefited by the performance, threatened to dismiss the audience if the actors refused to go on, and the play began. Manager Russell was backed up by Walter Hodges, the head of the company; Essie Tittell, the leading lady; Mrs. Walter Hodges, whose stage name is Miss Romer; Agnes Rankin, and Jack Craig. The opposition included J. T. Spickett, Frank Clayton, May Buckley, Edmund Crane, Chris Jones, James Matthews, Wallace Peaks, and Marjory Bloomfield. The armistice lasted until the performance was over, and then Hodges announced that the strikers might go, as he had others engaged to replace them.

THE WILL OF HARRIET BEECHER STOWE.

The will of the late Harriet Beecher Stowe was probated Saturday. It was made in 1885, with a codicil dated 1888. One-third of the estate goes to the son and executor, Rev. Charles E. Stowe, and two-thirds to the daughters, Eliza and Harriet. Among miscellaneous bequests are these: "To my son, Charles, the large silver inkstand given me by the women of England; also the cabinet of signatures standing in the hall. I give to my daughter Harriet the large silver waiter given to me by the women of England, and to my daughter Eliza the silver cake basket given to me by the women of England; and I give to my daughter Georgiana the gold bracelet given to me by the Duchess of Sutherland. I give all my pictures to my children, to be divided among them by each choosing one, beginning with the oldest, and so on in succession until they are all chosen."

COL. JOHN T. WEST'S DAUGHTER MARRIED.

Nellie, younger daughter of Col. John T. West, of Minneapolis, was married at the West Hotel in that city, July 14, to Eugene Bergendy La Pice, of Louisiana. The ceremony was performed by the Reverend J. C. Byrne, of St. Thomas's Seminary. Clara West, sister of the bride, was maid of honor, and Irwin Jamison, of New Orleans, best man. Among the guests were: Mr. and Mrs. Bergondy La Pice, of New Orleans, parents of the bridegroom; Mr. and Mrs. W. F. Howell, of New Orleans; Gen. and Mrs. Schoeffel, Brooklyn, N. Y.; Mr. and Mrs. Richard Brown, New York; W. G. Collins, of Chicago

The bridal couple left at once on their wedding tour, and will make their way to the South, where Mr. La Pice resides on a large plantation at Lauderdale, La.

THE NEW LONDON SUMMER SEASON.

From New London comes the information that the Lyceum Summer Stock company, composed of Stephen Wright, Hardee Kirkland, J. W. Mawson, Laura Booth, Belle Bucklin, and half-a-dozen others, has had a successful season of two months in that popular resort. A feature of the engagement has been known as "Club Night," an occasion well patronized by the society element. The season will terminate July 28, with an *al fresco* performance of As You Like It, on the grounds of the Pequot House, for which great preparation is being made. Stephen Wright will play Orlando to Odette Tyler's Rosalind, Miss Tyler having been specially engaged for the performance.

THE N. A. T. S. E. CONVENTION.

The National Alliance of Theatrical Stage Employes in convention last week, at Detroit, decided to handle no scenery not painted by a member of the Protective Alliance of Scenic Painters of America, painted on and after Jan. 1, 1897, when this law goes into effect, and the Grand Secretary was directed to so inform every manager throughout the country. Harley Merry attended the convention as President of the Scenic Painters' Alliance.

AN IMPENDING CONTEST.

The Evangeline baseball nine are to be seen very hard at work at Manhattan Beach, getting in shape to meet the In Gay New York nine. The game will probably be played at the Polo Grounds.

AT THE THEATRES.

BROADWAY.—De Wolf Hopper and his company are in their last week, presenting Sousa and Klein's El Capitan to the same good business that has characterized the entire run.

CASINO.—In Gay New York continues gaily, providing merriment for large audiences despite the tropical climate of these midsummer days.

MANHATTAN BEACH THEATRE.—Rice's Evangeline continues to attract crowds to the theatre by the Sea. Pretty girls, gorgeous costumes, and handsome accessories make up an attractive entertainment. Last Sunday night De Wolf Hopper and his company were present at the Sousa concert, and sung selections from El Capitan.

AT BATH BEACH.

The actors' colony at Bath Beach has organized what is to be known as the "Boogie-Boo Club." Peter Dailey is the virtual president and "Fritz" Thayer is the vice-president, secretary, treasurer, first member of the literary committee, and chairman of the executive board. The club was organized chiefly for the propagation of athletic sports, and already a baseball nine and a football team have been formed, as well as a swimming party, a bicycle club, and a golf club. There are over forty members of the profession now summering at Bath Beach, and nearly all are members of the "Boogie-Boo Club."

THE IRVING-BAIRD WEDDING.

At old St. Pancras Church, near London, Monday, Henry B. Irving, elder son of Sir Henry Irving, and Dorothea Baird, the original English Trilby, were married. Many professional friends were present at the ceremony, among them being Sir Henry Irving, Lady Irving, and Ellen Terry. George Du Maurier, the author of Trilby, presented to the bride a diamond pendant and an original drawing. The young couple are expected to play the leading parts in the American production of Wilson Barrett's The Sign of the Cross, which is announced for Autumn appearance.

BURNS AT MANHATTAN BEACH.

The only celebration in the vicinity of New York and Brooklyn, of the Burns Centenary, will take place this (Tuesday) afternoon and evening, at Manhattan Beach, on which occasion the Scottish-American Musical Society, Walter Bruce, conductor, and Sousa's Band will give two commemorative concerts in the Amphitheatre. The vocal selections will consist mainly of Burns's works, and the instrumental music will be made up of excerpts containing the gems of Scottish melody. The soloists will be Miss Houlding, a Scottish-American soprano, and Walter Bruce, baritone.

MANTELL TO BE MANAGED BY HANLEY.

Robert Mantell has arranged with the genial Mart. W. Hanley to direct his tours for several seasons. Mantell is one of the most imposing and successful of romantic actors, and Hanley's business knowlege will make a strong combination. The repertoire will include Monbars, The Corsican Brothers, Othello, Hamlet, The Lady of Lyons Romeo and Juliet, The Marble Heart, and a new play yet unnamed. The season will open in Philadelphia on Sept. 7, and all the principal cities will be visited. An Australian tour may be undertaken a year from next Autumn.

RUMORS ABOUT A. M. PALMER.

It is said that Henry Miller has been engaged by A. M. Palmer for the company which is to make a special production at the Great Northern Theatre, Chicago, early in the Fall. There was another rumor afloat yesterday that J. C. Duff had arranged with Mr. Palmer for a production of Shamus O'Brien at Palmer's. When seen by a MIRROR reporter yesterday, the manager said that neither matter had been conclusively settled.

THE SICK BABIES' FUND BENEFIT.

The benefit for the *Evening World's* Sick Babies' Fund last Friday at the Herald Square Theatre could not have increased the fund of that worthy charity by any appreciable amount. The audience present was very small, but very enthusiastic. Decidedly the best feature of the programme offered was the appearance of young Richard Geary, who sang a couple of negro songs with an ingenuousness that was refreshing.

AN EXCHANGE OF LEADING LADIES.

Sol Smith Russell and the Holland Brothers have effected an exchange of leading women for next season. Bertha Creighton, who played leads with the Hollands last year, has been engaged by Mr. Russell to fill the same position, and Minnie Radcliffe, who was leading woman with Mr. Russell, joins the Hollands for the same line of work.

THE ACTORS' SOCIETY.

The Actors' Society of America will hold a preliminary meeting on Tuesday, July 28, at 2 P. M., at Scottish Rite Hall. The object of the meeting is to nominate directors for the ensuing election, on Aug. 18.

IMPORTANT TO THEATRICAL FOLKS.

Shake Into Your Shoes

Allen's Foot-Ease, a powder for the feet. It cures painful, swollen, smarting feet and instantly takes the sting out of corns and bunions. It's the greatest comfort discovery of the age. Allen's Foot-Ease makes tight fitting or new shoes feel easy. It is a certain cure for sweating, callous and hot, tired, aching feet. Try it *to-day*. Sold by all druggists and shoe stores. By mail for 25c. in stamps. Trial package FREE. Address, Allen S. Olmsted, Le Roy, N. Y.

PROFESSIONAL DOINGS.

Colonel John T. Macauley, a well-known manager, of Louisville, Ky., was in town last week.

Inez Cakasi, who temporarily succeeded John Cheshire as harpist of the Seidl Society, has been made a regular member of that organization.

Wiron Lethagwell has entirely recovered from his recent serious illness.

Edmond L. O'Connor is reported to have made a hit as Napoleon in Mlle. Rhea's production of Josephine.

Charles A. Taylor, manager and playwright, author of The Derby Mascot, was in town last week looking after the bookings of his Providence house.

C. G. Allen, manager of The Ensign company, has engaged the following people through the Actors' Society of America: Charles Chappelle, Logan Paul, Wilson Deal, Lawrence Williams, William D. Ingram, James Flanagan, Maud Cleveland, and Bessie Taylor.

J. W. Gorman, of Boston, through Colonel J. F. Milliken, his counsel, commenced an action in the New York Supreme Court, on Tuesday last, against Jean P. Weitzman for $900. Mr. Gorman alleges that he engaged the defendant for four weeks as a wire-walker, and that he has broken his contract.

Charles Brooke, late manager of Saved from the Sea, will manage Paul Cazeneuve's tour in The Three Guardsmen.

Marie Falls, late with The Burglar, is considering several offers for next season.

B. M. Drake, manager of the Grand Opera House, Baraboo, Wis., is in the city, filling next season's time with the best attractions.

W. G. Smyth and Myron B. Rice have purchased H. A. Du Souchet's comedy, My Friend from India, which they will present with the best obtainable company, opening in Philadelphia Sept. 7.

Harry Baggs will play Louis Percival in Jim the Penman next season, opening in Washington Aug. 24.

Charles E. Blaney has secured the clever team of comediennes, O'Neil and Sutherland, for prominent parts in A Boy Wanted.

George C. Pearce will be with the Empire Theatre stock company next season.

Merritt and Davis's McSorley's Twins company began rehearsals at the Lyceum Theatre, Detroit, July 20. George H. Emerick, the author, has introduced several clever burlesques of the reigning fads, including The New Woman at the Polis and The Bicycle Asylum. Sosman and Landis have shipped the entire equipment of scenery, and the scenic and mechanical effects will be a little more elaborate than is usual with farce-comedies. H. A. Wickham goes in advance, assisted by Arthur G. Howard.

The Ruby La Fayette company has been playing to big business at Galveston, Houston and Lampasas during the hot months. The regular Fall season opens Aug. 1, when the company takes the road with new plays and paper.

W. H. Power has engaged, for his Shannon of the Sixth company, Charlotte Winnett, who recently made a decided hit with In Old Kentucky, to play "the three times widow;" May Sargent, formerly leading lady with Margaret Mather, for Dora; Nina Morris, last season with Madame Sans Gêne, for the leading role, and Caroline Hathaway for the ingenue. Negotiations are pending for other well-known artists, with whom Mr. Power will close next week.

Manager Harry R. Vickers is receiving excellent time for his revival of Our American Cousin, and has signed some well-known people for the production, which will recall that of the late E. A. Sothern. Specialties, novel paper, and a stereopticon showing scenes from the play in advance will be features.

Marie Wellesley's Players opened a two weeks' engagement at the Silurian Casino, Milwaukee, July 13, to good business. People were turned away on several occasions, and the company gave general satisfaction, despite the cosmopolitan character of the population.

Guiseppe Vitale, a pupil of Ole Bull, created a stir at the Ocean Grove Chautauqua and Sunday-school Association encampment last week. He was engaged to play the violin, and used a sixty-cent instrument to display his rare abilities. The discords elicited so infuriated Vitale that he threw down the violin and stamped upon it before an audience of 8000, ending by kicking the wreck off the stage. Then he took a high-priced instrument and made amends.

"The Atlas Universal Travelers' and Tourists' Telegraphic Cipher Code" is issued by C. Amory Stevens, 39 Broad Street. It is recommended to theatrical managers and companies as a simple, comprehensive and economical medium of telegraphic communication, embracing as it does social and domestic as well as general business and miscellaneous subjects. Its use in telegraphing ensures the absolute secrecy of the messages sent and received.

The press sheet, entitled *Plays and Players*, edited by S. Goodfriend, is the most lively and valuable publication of its kind that has yet appeared.

Dan Harkins, for the past nine years a member of Richard Mansfield's company, has been engaged by Charles Frohman for a principal role in Rosemary, the play in which John Drew will open his season at the Empire Theatre beginning Aug. 21.

Tom Wise's stock company closed its season last week in Halifax, and most of the company arrived in the city yesterday. Salaries were paid in full.

Logan Paul has been engaged to play his old part in The Ensign, which goes out under the management of Charles Allen and Bessie Taylor.

MANAGERS ATTENTION

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ADRIENNE DAIROLLES ON AMERICA.

Adrienne Diarolles, an English-French actress, who was a member of one of the Frohman companies here last season, has vented her views of America to *Black and White*. Among a lot of things she remarks that "really fine comedy, such, for instance, as that of John Hare, is utterly beyond the power of the American understanding;" and continues: "To be blonde and blue eyed is half the battle on the transatlantic stage—indeed, it is more; I should say it is well-nigh all that is necessary. The way everybody tries to get his or her own effects without regard to the other members of the company, to the author, or to the result, is disconcerting: and, when one considers the Comédie-Française, their methods are appalling! But their theatres are a long way ahead of us, especially behind the footlights. The American dressing-rooms are almost perfection."

GOSSIP.

Clarence Fleming is credited with having purchased the interest of Thomas W. Miner in the Miner, Winslow and Wilson Circuit.

Howard Paul sailed for England on the *St. Paul*, to be absent two months.

George W. Dugo has been engaged by Jacob Litt to play the part in A War of Wealth created by Frederic De Belleville.

Fred Zimmerman, Jr., of the Chestnut Street Theatre, Philadelphia, returned last week from Europe, and is now in this city. He will probably be permanently located in New York as representative of the firm of Nixon and Zimmerman.

Emmett C. King has signed with Jacob Litt for the leading juvenile part in The Last Stroke.

Oliver Byron has a new play for next season, the turn of the Tide, by David Higgins, author of The Plunger. Mr. Byron is well pleased with it, and expects it to be successful.

Idell Pringle is making a big hit in her new butterfly dance with electric effects. She is starring jointly with Johnnie Pringle.

Louis Aldrich will start for Kennebunkport, Me., where he will spend several weeks in fishing and general rustication at the country residence of his son-in-law, Abbott Graves, the Boston artist.

The Orris Ober company, including Orris Ober, Katherine Glenn, Blanche Eiler, Lillian Hazeltine, Gilbert Cossick, Everett Paul, and W. E. Tripplett, owned by Hugh Ettinger, and under the personal management of W. H. Weaver, is en route for the West, being booked to San Francisco.

Lisle Leigh has canceled two months of her six months' engagement in San Francisco, and accepted an engagement with Mrs. John A. Forepaugh to play leading business in the latter's stock company in Philadelphia, opening on Aug. 15.

Wallace P. Keffer, with his twenty years' experience as manager and agent, will arrive in town Aug. 10, to boom The Twentieth Century Sports. He is doing well this Summer at the Three-Mile House race track, Shillington, near Reading, Pa.

Hubert Labadie has closed his Faust company, after being out forty-two weeks, playing all one night stands, with noted success. Labadie and wife (Marie L. Labadie) are enjoying their vacation in camping and fishing. Their season will open about the end of August, in Ohio, with a grand production of Faust and Marguerite. They will be surrounded by a company of fifteen artists. Everything will be new, and all electrical effects will be arranged by Mr. Labadie. Edwin Patterson is booking in town. B. B. Barbour is re-engaged as advance reprerentative.

Manager H. B. Wilber, last week, engaged Maurice Darcy to play the leading role of Happy Joe, the tramp, in his new musical comedy, A Dark Knight. He has also engaged the well-known soubrette, Una DeMoire; the sensational dancer, Mlle. Lu Lu; Sadie Gibson, Trixie Lewis, W. T. Vondy, and H. Reeves. He has also engaged Halking's Diorama, which includes a series of midnight scenic illusions and transformations, in connection with Mlle. Lu Lu and her dances. A. D. Fabel is engaged for the advance.

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Understanding that a report is being circulated by a manager of an upstairs theatre in Lincoln, Nebraska, that the beautiful ground-floor Lansing Theatre is to be closed Nov. 23, 1896, when Mr. Ed. A. Church's contract expires, we desire to state to the theatrical managers of attractions that the report is circulated to injure the wide and popular reputation of the Lansing. We have a representative now in New York booking the Lansing, and have secured a fine line of attractions for the season of '96-'97, and wish it distinctly understood that THE LANSING THEATRE will not be closed, but keep up its past reputation as one of the most modern and attractive playhouses in the West.
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New York, July 17, 1895.
In accordance with Section 30 of the By-Laws, notice is hereby given to the members of the Association that a SPECIAL MEETING will be held in the Rooms of the Actors' Fund, 12 W. 28th St., N. Y., on Thursday, Aug. 20, 1896, at 11 A. M., for the purpose of amending the By-Laws so that they shall conform with the Act of Incorporation as amended. A. M. PALMER, President.
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MLLE. FATMAH DIARD

BOSTON PRESS OPINIONS.

Mlle. Diard sang the music of Filina (in Mignon) with an ease that won for her the immediate favor of the immense audience, her rendering of the Titania song creating great enthusiasm.—*Boston Standard, March 10.*

Mlle. Diard, won a tremendous encore by her singing of the Titania song, and her work was uniformly admirable.—*Boston Globe, March 10, 1896.*

On her first appearance Mlle. Diard (Lucia) was warmly received, and her solo work in the second scene of the first act was of such a nature as to win for her the most enthusiastic applause.—*Boston Herald, March 31, 1896.*

No fault could be found with Mlle Diard nor her rendition of the role of Lucia, in fact, in many ways it was remarkable.

In the role of Marguerite (in Huguenots) Mlle. Diard was perfectly at home. The fioriture with which certain of the melodies are embellished is certain'y

ENDORSED BY PHILADELPHIA.

Mlle. Fatmah Diard sang Martha last night in a manner quite in line with the invariable excellence of all her work. A voice of rare melody and sweetness; a stage presence at all times graceful, easy and self-possessed, and a thoroughly artistic rendition of the charming lyrics that form so conspicuous a feature of the singing role, were the elements of Miss Diard's success last evening.—*Phila. Press, June 23, 1896.*

Mlle. Diard was warmly and frequently applauded by the audience last evening, and her singing of "The Last Rose of Summer" was particularly meritorious and highly appreciated. She had to repeat this interpolated aria three times, and the applause she received was reinforced by flowers in baskets and bouquets.—*Phila. Item, June 23, 1896.*

Fatmah Diard has won hosts of admirers by her fine stage presence, excellent voice, and artistic methods, and adds distinction to the cast of the Castle Square Opera company.—*Phila. Correspondence N. Y. Mirror, June 27, 1896.*

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VAUDEVILLE STAGE

BILLY BARRY'S DAUGHTER.

Photo. by Morrison.

LYDIA BARRY.

This is a picture of Lydia Barry, the talented daughter of Billy Barry, the celebrated Irish comedian.

She is a newcomer in the vaudevilles, having made her debut only a few weeks ago at the Masonic Temple Roof-Garden in Chicago. Her success was so pronounced that Tony Pastor immediately engaged her for his theatre, where she has repeated her hit. Before coming East she sang in Hopkins's Chicago house, and also in his theatre in St. Louis.

She has been at Pastor's for several weeks past, and her success has increased as the weeks go by, so that she may now be considered a full-fledged New York favorite.

Miss Barry made her debut at Saratoga Springs a few seasons ago in a small part in McKenna's Flirtation, in which her father was starring. Mr. Barry was opposed to his daughter's wish to enter the profession, but she coaxed him into consenting and she has played with him ever since until her venture in vaudeville. She will remain in this branch of the profession only during the Summer, as she will resume her place in her father's company in the Fall.

Her voice is a mezzo soprano of pleasing quality. She enunciates well, and understands how to emphasize certain words in her songs, so as to bring out their points to the fullest advantage.

She made a big hit with "Mother Was a Lady," "There'll Come a Time," and "She Always Dressed in Black," "In May," and a new song, "Don't Tell Her That You Love Her," which promises to become popular under her skillful handling.

THEATRES AND ROOF-GARDENS.

Proctor's.

Swan and Bambard head the bill, which includes Hahn and King, dancers; Clemenceau Brothers, musical clowns; Marie Leslie, Alice Howard, Maud Detty, and Nellie Sylvester, comediennes; Lillian Dane, eccentric dancer; Scanlan and Stevens, comedy duo; Burns and Conkley, black-face comedians; Hart and Walling's marionettes; John McVeagh, tramp specialty; Mullaney and Lincoln, acrobatic comedians; Professor Golden, magician; Dan Davis, comedian; and Thorne, the juggler.

Keith's Union Square.

The Lumiere Cinematographe still continues the principal attraction here. The vaudeville bill includes McIntyre and Heath, the comedians; Gilmore and Leonard, fun-makers; Ward and Curran, "the Two Clippers"; Masaud and Forrest, acrobatic dancers; Varse and Vaughn, duettists; Cecil Spooner, comedienne; the Darling Sisters; Wills and Halpin, sketch; George F. Hall, Eckert and Heck, J. C. Weston, Mlle. Olive, S. P. Veron, and others.

Tony Pastor's.

Tony Pastor sings his parodies as usual. This week's bill also includes Felix and Cain, comedians; Imry Fox, comic conjuror; the Metropolitan Three, comedians and singers; Lydia Barry, singer; Frankie Haynes, negro songs; Evans and Vidocq, talkers; Maud Nugent, comedienne; the Sisters Lane, singers and dancers; Stewart and Gillen, sketch; the Nichols Sisters, soubrettes; Edwards and Kernell, sketch team; the Lorretts, shadowists, and Thompson and Burwell, comedians.

Proctor's Pleasure Palace.

John W. Ransone, as Mark Hanna, "the Ruler of Ohio," is the feature of the bill, which includes the Cee-Mees on the flying trapeze; Clark and Williams, "the colored muses;" Haynes and Redmond, "the Callahan Cadets;" Saville and Stuart in "The Bad Boy;" the Vantine Sisters, acrobatic dancers; Lillian Abrams and Iola Pomeroy, comediennes; Emma Cottrelly, lady juggler; Laura Wyble, singer; Koppe, club juggler; and Max Muller, German comedian.

Hammerstein's Olympia.

Fregoli continues merrily on his way playing El Dorado. The other features of the programme are Rachel Walker, "the Creole Nightingale"; Mamie Sheppard, comedienne; Leslie's wonderful trained dogs; the Gough Sisters, duettists; the Borani Brothers, "disappearing demons"; May Howard, singer; the Grand Opera Quartette; La Moyne Brothers, horizontal bar grotesques; and Dowell, gymnast.

Casino and American Gardens.

Harry Rogers, the original coster singer, heads the bill at the Casino Roof-Garden. The others are Jennie Yeamans, Pearl Andrews, Mlle. Alma, Dick Gorman, Thomas J. Ryan, Lily Wren, Leonard Fletcher and Grace Russell, Liska, and Nick Adams.

At the American Roof-Garden Zelma Rawlston is the bright particular star. Others are Hope Booth in a sketch called Ten Minutes in the Latin Quarter, Louise Auber, Ehret and West, and the others on the Casino list, with the exception of the stars.

Koster and Bial's.

Catherina Bartho, the danseuse, and the Rogers brothers, "the funniest Dutchmen dead or alive," head the bill this week. The Manhattan Four will present one of their short comedies; Joe Flynn will warble his parodies, and the others announced to appear are Lillian Green, Jules Levy, Sabel, Bonnie Lottie, and the Trio Bearnais. The Vitascope is, of course, retained.

Grand Central Roof-Garden.

Stuart, Tony Fernandez, and Proto are the the principal attractions at this resort, which is fast gaining in vogue and popularity. The Davenport Brothers, McBride and Goodrich, Hodges and Launchmere, Prince Satsuma, and Georgie Howard are the others on the bill this week.

Madison Square Roof-Garden.

The following people entertain here this week: Press Eldridge, Murphy and Burke, the Mimic Four, Lucille Strugis, Smith O'Brien and Harry Wright, Bloxom and Scott, Rae and Maynard, Maud Raymond, Cora Rout, Edwin Latell, and Nellie Seymour.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S—Leon Fleming and Grace Russell made their vaudeville debut here last week in a sketch called Training a Star. It was intended as a burlesque of the methods used by David Belasco in training Mrs. Carter. The night was stormy, and the performance was given in the music hall, so the new team stood a better chance than they would have had if they had been exposed to the chilly winds on the roof. As it was, both members of the team seemed very nervous. It is understood that it was Miss Russell's first appearance on a stage, and, of course, the occasion was a trying one. Neither spoke very distinctly and it was almost impossible to follow the dialogue. During the sketch, Mr. Fleming gave an imitation of Mansfield in A Parisian Romance. In dashing the glass of wine on the table, he struck it against a plate plate and smashed it, cutting his hand. His fair partner's dress was spotted with his blood afterward, as he was obliged to wrestle with her for several minutes. The sketch has a good foundation, and could be made very effective if well rehearsed. Mr. Fleming bears a striking resemblance to a man who has been prominent as an elocution teacher in this city.

Waldo entertained with several imitations of musical instruments, dog fights, buzz saws, etc. The Manhattan Comedy Four introduced fun and good singing. Marie Dressler sang a new song called "Where Am I At?" "Yvette," and her other selections with her customary vim. The Rogers Brothers cracked Dutch jokes and danced. Josephine Sabel was encored for her vivacious rendition of some good songs. Jennie Valmore sang English ditties. The Trio Bearnais warbled, and Jules Levy coaxed melodies from his cornet.

Matyas Balogh and Sarkayi Janos played a duet for violin and cymbal. Several new pictures were shown in the Vitascope.

KEITH'S UNION SQUARE—New views on Lumiere's Cinematographe were shown last week, "The Arabian Cortege," Burning Field Waste In Brittany," and "A Game of Backgammon," were added to the views which have been retained from the beginning. The same large crowds attended last week, and the views were warmly applauded.

Edward S. Abeles and Helene Lowell appeared in a very refined sketch in which a duet about a raccoon and a bee, and an imitation of Richard Mansfield in A Parisian Romance were the prominent features. The sketch had no plot, but served to pass a very pleasant quarter of an hour. Mr. Abeles's imitation was remarkably well done. The calcium man also deserves a line of praise. Richard Pitrot gave his "eemataash" sketch, in which he is very pleasing. He impersonated McKinley to the life. The Nawns and Caron and Herbert continued to please. Guyer and Goodwin were amusing in their acrobatic farce.

The Electric Quartette rode in on all sorts of bicycles, and sang very harmoniously. Mlle. Chester exhibited her well trained dog, "Lillie," in a series of pleasing tricks. Nellie Maguire sang three songs in different make ups, finishing as a coster girl, in which she made a hit. Charles H. Bowers sang some good songs in a clear baritone voice of much sweetness. The Borani Brothers and the Ronalo Brothers did clever acrobatic work of different kinds. Burt Jordan did some remarkably good dancing. The Fitzgibbon Trio appeared in a taking sketch, and May Wentworth played well on various instruments.

PROCTOR'S.—Carter, the illusionist, made a pronounced hit last week. He performed some very neat tricks, accompanied by a running fire of talk, which was delivered in a remarkably clear, pleasant voice. His talking hand made a sensation. It is a wooden hand, placed on a sheet of glass, and taps answers to questions. Mrs. Carter assisted her husband in the illusion, which finished the act, and it was cleverly done.

Rose Melville introduced a very clever little act, in which Claude Gillingwater assisted her. She appeared as a smart-looking soubrette at first, and changed to a little jay, in which her assumed awkwardness amused the audiences very agreeably. Gillingwater, who is as long as his name, gave a good sketch of the man from the rural districts. The Weston Sisters made a genuine hit. They go through their work in a happy go-lucky, good natured way, which is very fascinating. Their boxing finish is very amusing, and they received a good deal of applause. Gould and Burt were entertaining in their comedy sketch, which contains some up-to-date lines.

Turner and Russell cracked some quick jokes which were rppreciated. Belle Black sang her songs well, especially "Only Me." Meeker and Mack did some good acrobatic comedy work.

Connolly and Moye presented a comedy sketch, in which the Irish and Dutch characters are amusingly contrasted. Lillian Heckler, who is one of the sweetest singers on the vaudeville stage, met with her usual success. Eva Vincent sang some pretty songs with stereopticon views. Rae Bixley was amusing as a tramp musician. Larsen and Palmer did a clever sketch. May Lovington danced very neatly. Louise Valentine sang and danced, accompanying both specialties with music on the banjo.

TONY PASTOR'S.—The only Tony sang as blithely as ever, in spite of the heat. Bonnie Thornton received unlimited encores for her catchy songs. Lydia Barry sang "In May," "There'll Come a Time," and "Mother Was a Lady," and had to make several bows.

Dainty little Eleanor Falk looked as pretty and sang as sweetly as ever. Her popularity is on the increase, and she will soon be at the top of the vaudeville ladder. The Donovans made a hit with their dog story, and the song, "Faces We Miss From The Stage," in which they introduced a verse about the late J. W. Kelly, which brought down the house. Billy Carter played pleasingly on the banjo. Lew Bloom discoursed on the hardships of a tramp's life. Annie Buckley sang several songs which were warmly applauded. Mlle. Carlini's dogs and monkeys were amusing. Daniel Kelly, assisted by Bessie Grey, presented an entertaining sketch called "The Stage-Struck Maiden."

Diverting sketches and farces were introduced by Andy Lewis and Maud Elliott, Halliday and O'Brien, Potter, Stoddard and St. John, and James Casey and Maggie Le Clair.

PROCTOR'S PLEASURE PALACE.—W. Ransone made his first appearance last week as Mark Hanna, "the Ruler of Ohio," and made even a bigger hit than he did with his "Ruler of New York." His make up was perfect, as far as one can judge from the various caricatures of McKinley's manager we have seen. Even the big diamond stud was there. Ransone used the same music for his principal song as before, but the verses were entirely new and contained many good political gags. One of the lines runs:

> This campaign I'm going to run.
> I believe in 16 to 1;
> That is, 16 beers for 1 nickel,
> With a Raines bill sandwich thrown in and a pickle

During his monologue Ransone, in the character of Hanna, pushes the McKinley boom along, and this action seems to meet with the approval of the audiences.

The ballet girls in Barquevola and Espanita made their last kick on Saturday night, and the hearts of the East-side youths are now in mourning. Nellie Sylvester and Edward Jackson introduced some very clever dancing, which was encored. Cee-Mee and his family did some astonishing feats on the trapez. Terry and Elmer were very successful with their dancing sketch. Alice Howard sang some up-to-date songs. Bobby Mack cracked some good jokes. Eloise Willard and Jennie Lissenden sang songs of the Sunny South, and the Pantzer Brothers repeated their clever head-balancing act.

HAMMERSTEIN'S OLYMPIA.—Fregoli continued his great success in El Dorado and amused thousands. O'Neil and Sutherland made a big hit with their song and dance sketch. They are improving constantly. May Howard sang her songs with dash and vim. Mazuz and Mazette and the La Moyne Brothers did some very clever comic acrobatic work. Madeline Marshall and Kitty Nelson did a neat song and dance. Sadie Fox proved herself a clever comedienne. Charles B. Ward sang his "Bowery Boy" song and others with success. Dewell performed some clever gymnastic tricks, and the Grand Opera Quartette sang some high-class music extremely well.

Herr Techow's cats made their usual hit, and the Silves sang some pretty songs with effective stereopticon views.

OTHER ROOF-GARDENS.—Maud Nugent and Cora Routt were rivals last week at the Madison Square Roof-Garden. Both had diminutive assistants in the audience to help them out with their choruses. Miss Routt sang "It's a Jolly Nice Game Played Slow," which is quite English, and a new song called "Sally of Hot Tamale Alley," which ought to be a go. Hits were also made by Fields and Lewis, Nellie Seymour, Felix and Cain, and Laura Vaun, the phenomenal female baritone. Jennie Yeamans, Willis P. Sweatnam, and Katherine B. Howe made hits at the American Roof, and Pearl Andrews had everything her own way at the Casino.

Vernona Jarbeau, Stuart the Male Patti, and Albini were the special favorites at the Grand Central roof garden.

FREGOLI WILL TRAVEL.

Henry Greenwall will take Fregoli on a tour of the United States next season, opening at the Boston Park Theatre on Sept. 7.

The contract is for eight weeks, and if the tour proves profitable it will be extended. He has been booked in Boston, Brooklyn, Philadelphia, Pittsburg, Chicago, and Cincinnati, all week stands.

Fregoli will get $3000 per week, giving seven performances. He will give the greater part of the entertainment himself, but there will be a number of other vaudeville artists in the bill.

Fregoli is busy studying English, and expects before long to produce a sketch in that language, in which he will impersonate De Wolf Hopper, Mrs. Leslie Carter, and several other well known people. He is preparing a sketch for the road, in which he will impersonate eighty characters.

BLACK PATTI'S TROUBADOURS.

Messrs. Voelckel and Nolan have secured the Star Theatre, New York city, for the first metropolitan appearance of Black Patti's Troubadours. This interesting amusement event will occur during election week, when the company will present an attractive and novel olio of comedy, vaudeville, and opera. There will be forty star performers in the company, including Black Patti, who is the star feature of the operatic olio, and Tom McIntosh, who leads the comedy and vaudeville elements. There will be a large and effective chorus in the ensembles, and the mise-en-scene will be made particularly effective, with elegant costumes and appropriate scenery and stage accessions.

ABDULLAH SUES HAMMERSTEIN.

Ben Abdullah, the wire performer, who was nearly killed on the night of his first appearance at Olympia, has begun suit against Oscar Hammerstein for eight weeks' salary at $150 per week.

Abdullah was in the hospital for several weeks, but finally recovered and came to Olympia ready to fulfil his contract. Mr. Hammerstein had meanwhile decided to have no more aerial acts, and would not allow him to appear. Mr. Hammerstein paid Abdullah one week's salary, and thinks that is quite enough for one appearance. Mr. Abdullah thinks otherwise, however, hence his suit.

TONY PASTOR DENIES A RUMOR.

It was rumored last week that Tony Pastor had taken a lease of the Lee Avenue Academy of Music in Brooklyn, and would run it next year as a continuous house. In reply to a question concerning the matter, Mr. Pastor said: It's a mistake. I have enough to do taking care of my interests on this side of the bridge. There is no truth whatever in the rumor.

THE CREOLE NIGHTINGALE.

Rachel Walker, the Creole Nightingale, has been specially engaged by Mr. Hammerstein for the Olympia roof next week. She was "discovered" in the West by Henry Wolfsohn, the concert manager, and if she justifies half the glowing things predicted of her she is likely to create a small furore.

CLEVER COMEDY ACROBATS.

CARON AND HERBERT.

No team in the vaudevilles is more popular with the public than Caron and Herbert, whose picture, in one of their most difficult and amusing poses, appears above.

Their act differs from any other turn of the acrobatic-comedy description, and in that lies the secret of their success. Both are finished acrobats, and Caron is a clown whose equal it would indeed be hard to find.

Herbert was born in Chicago in 1870. He began as an amateur in 1879. He made his first professional appearance in 1881 in Chicago as one of the Ronaldo Brothers. He spent the next few years in circuses, traveling with all of the big shows.

In 1886 he joined Caron and Sam Hines, forming a trio which appeared with success in Kernell's company. The trio separated, and Caron and Herbert joined hands. They separated and came together again two or three times, until they finally joined hands for good in the Summer of 1895, when they made a big hit at the Madison Square Roof-Garden.

Caron was born in France. He came to America when he was six months old. His first appearance was made at Tammany Hall when he was only two and a half years of age, as a little clown. He has been a clown acrobat ever since, appearing with great success in all the principal cities in Europe and America.

Caron and Herbert have appeared successfully with Tony Pastor's company, and are prime favorites on the Keith and Orpheum circuits. They will be with Weber and Fields's company next season. They have received a number of flattering offers from Europe, and will probably go there next Summer.

VESTA TILLEY WRITES.

Vesta Tilley, who has resumed her sway over the hearts of the Londoners, and who will be seen here next Fall at Hammerstein's Olympia, wrote to a friend in New York recently as follows:

> I have six new songs which I am keeping quietly up my sleeve until the last night of my engagement in England. Then I shall sing them all and secure my English copyright. The last time I went to America I thought I would be clever. "The Sad Sea Waves," "Rotten Row," and "The Little Mam'selle" were all safely locked up in my trunks, and I did not even dare to hum them before we were out at sea. In this way I hoped to keep my songs brand new for England on my return. I was in America only two months, but when I got home I found that all three songs were being sung all over the place, in spite of the fact that I had the exclusive rights to them. Some English singer who was playing in New York had heard me sing them and got over to London a month ahead of me.

THE GRAND CENTRAL PALACE ROOF.

Gustave Amberg, formerly of Amberg's and the Thalia Theatre, has assumed the direction of the Grand Central Palace Roof Garden at Lexington Avenue and Forty-fourth Street. Mr. Amberg recently returned from Europe, where he succeeded in securing several famous vaudeville stars. Already the Grand Central has commended itself to roof garden frequenters. It is especially admirable because of its acoustic properties, every syllable uttered on the stage being audible in all parts of the garden.

The Grand Central's press representative is Livingstone Russell, a member of the American Dramatists' Club.

BONEY BY THE SAD SEA WAVES.

Boney, the celebrated clown elephant, and her companions of the original George Lockhart troupe, have been secured for the rest of the Summer by Edward E. Rice for his Circus Carnival at Manhattan Beach. One thousand dollars per week is the price to be paid F. F. Proctor for the services of the beasts, which will remain at Manhattan until the opening of the road season of Proctor's big novelty company, of which they will be the star attraction.

SUICIDE OF GRACE WILTON.

Grace Wilton, a variety performer, was found dead in her room at a Spokane, Wash., hotel, July 15. She had committed suicide by swallowing an ounce of carbolic acid. She was at one time a player of legitimate drama under the name of Jeanette Ryters, and was the daughter of a wealthy San Francisco merchant. Poverty is believed to have driven her to death.

FATAL DRIVING.

The driver of the band wagon of Buffalo Bill's Wild West drove under a bridge crossing Erie Street, Massilon, Ohio, on July 16. He did not calculate the height, and the entire band was scraped off, as the driver was unable to stop the eight horses. Six of the players were injured. Two of them, Guisseppe Lauers and Flocco Domeni, were fatally hurt.

THE BERGEN BEACH THEATRE.

Bergen Beach, on Jamaica Bay, a suburb of Brooklyn, is coming into great prominence as a Summer resort. Over 100,000 people visited it on the Fourth of July. One of its attractive features is a vaudeville theatre, in which a good bill is furnished every week, which attracts good business. Last week's programme con-

tained the names of Armin and Wagner, Bryant and Saville, Allyn and Lingard, Edward Quinn, the Fremonts, Dan Davis, Bella Vivian, McDonald and Martell, Mai Rhea, and Daisy Randall. T. W. Dinkins, of the Bon Ton, Jersey City, is the manager, and he runs the little place in tip-top style.

CHANGES AT OLYMPIA.

A new stairway leading from the roof garden of Olympia to the street is an improvement which will add greatly to the comfort of the patrons of that favorite aerial resort. Several partitions had to be cut away, and a great deal of labor and expense were involved before the stairway could be used, but Mr. Hammerstein seems determined to leave no stone unturned which will add to the attractiveness of Olympia.

New chairs for the reserved seat patrons have also been put in. They were not ready for the opening, and temporary settees were used. The new seats are commodious and comfortable, and are totally unlike the benches used at most of the other gardens.

A FLOATING ROOF-GARDEN.

The steamer Grand Republic made her first trip as a floating roof garden on Thursday evening last with great success. She left her dock and steamed down the bay as far as Sandy Hook, and returned about midnight. A small stage has been erected on the upper deck, and on it the following people did their turns for the amusement of a large audience: George W. Day, the clever comedian; Layman, Lillian Green, Walter Rogers, the Cecilian Male Quartette, Gerome Edwardy, the Yale Banjo Trio, and Arthur Fordyce. The boat will continue these trips as long as the patronage and the weather warrant it.

MR. BIAL'S VACATION.

Albert Bial starts on a four weeks' vacation to-day (Tuesday). He will spend the time traveling through the United States. This is the first real vacation Mr. Bial has had in nineteen years, as his European trips were always made for business purposes. He will return in time for the opening of the music hall, which will take place on Aug. 17, about three weeks earlier than usual.

BOUCICAULT IN VAUDEVILLE.

Robert Grau has arranged with Aubrey Boucicault to make a short tour of the vaudeville houses. Mr. Boucicault will no doubt open in one of Mr. Keith's houses. He will present a short comedy. Other recent additions to Mr. Grau's list of stars are Arthur Dunn, who opens at Keith's next Monday, and R. E. Graham and Rillie Deaves in a sketch.

VAUDEVILLE JOTTINGS.

Arthur Dunn makes his vaudeville debut next week at Keith's Union Square.

Laura Wyble, who is at Proctor's Pleasure Palace this week, was formerly a member of the Della Fox Opera company.

Lillian Fane, who is in the bill at Proctor's, has just arrived from California.

The pretty ballets, which have been such a pleasant feature of the bill at Proctor's Pleasure Palace for several weeks past, finished their run on Saturday night.

Herb Meyers, of the Casino Roof-Garden and the American, is enjoying the enormous royalties from his latest and best song, "Be Particular." Mr. Meyers is seriously thinking of writing all around Jim Thornton.

Weber and Fields are busy engaging prominent artists for their Broadway Music Hall next season. Jennie Yeamans was engaged last week.

The benefit for the wife of J. W. Kelly will be given at Tony Pastor's and the Academy of Music on Aug. 23.

Crews and Lawrence, the operatic duettists, who made such a hit recently at Keith's, will be in the bill at Koster and Bial's next week.

Nellie Dunbar, the baritone, has just finished a three-weeks' engagement on the Roof-Garden and at the Oriental Theatre, St. Louis. This is Miss Dunbar's introduction to vaudeville, in which she has scored a decided hit. She opens on the Keith Circuit Aug. 10.

Master F. F. Proctor, Jr., the manager's sixteen-year-old son, won the Anderson Cup, valued at $100, with his 40-foot cat boat "Caprice," over the Larchmont course last week. The race was a ten-mile handicap, with twenty entries. Captain Proctor carried a crew of two boys of his own age. He won by eight lengths, with some of the most skilful sailors in the Horseshoe Harbor Club in opposition to him.

Marie Ray, a London music hall favorite, is singing in In Gay New York at the Casino.

"Parlor Sofa Politics," a new song by Maurice E. McLaughlin and Morgan Hill, which will be the feature of Lottie Gilson's repertoire next season, will shortly be published by Joseph W. Stern and Company, who expect to make of it one of the biggest successes of their career.

Sissieretta Jones, the Black Patti, sends word that she has been very successful at the Orpheum, San Francisco.

Gertrude Saye, comedienne, has been making a hit at the Great Northern Roof-Garden, and is giving Chicago some new interpretations of up-to-date songs. Miss Saye, in conjunction with her sister Agnes, intends producing a new sketch in the East during the Fall, which is being written on entirely new lines.

Gertrude Mansfield is summering at Larchmont, where she is studying some new songs for next season.

Weber and Fields are spending the Summer with their families at Sharon Springs, N. Y.

Allen and Stone and Maude Harvey have signed with Sam T. Jack's Bull Fighter Extravaganza company. Miss Harvey will do her specialty and also play the principal soubrette part. Allen and Stone will introduce their musical specialty and play two Rubes.

Ed Rogers will be a member of Seymour's Gay New Yorkers company next season.

Carman and Mam'selle Fossie are in Glasgow, Scotland.

Seymour's Gay New Yorkers is a new burlesque company, which will go on tour next season. It will open in Philadelphia on Aug. 10. Carrie Sanford, the bright little comedienne, will be the star of the company.

Ella Julia and Lu Lu, the tight-rope walkers, are performing in Pain's "Cuba" at Manhattan Beach.

The stage folk now in the city have been invited by Mr. Hamilton to attend the performance on the Casino roof this evening.

Jenny Worrell, of the once popular Worrell sisters, and the recent subject of much unmerited notoriety, will probably return to the vaudeville stage. She is at present negotiating with a well-known vaudeville manager for that purpose.

Marguerite Fish, who recently closed an engagement in Johannesburg, Africa, has returned to England. She is under contract to F. F. Proctor for five weeks in this city, and will sail from Southampton for this country on Sept. 3.

A new roof-garden, the Colonial, at Columbus Avenue and 101st Street, was opened last evening with a concert.

Sam Bernard will retire shortly from the cast of Evangeline at Manhattan Beach to become stage manager of Weber and Fields's Broadway Music Hall.

"Be Particular" is likely to become part of the slang of the day. It is the name of a new song.

Caroline Hall has made a hit with Thomas Le Mack's new song, "My Black Baby Mine."

There is a frog in the acquarium picture shown on the Cinematographe at Keith's who seems to have real talent as a jig dancer. He moves his feet in exact time to the music played by the pianist, and his antics are invariably greeted with laughter. He is even more humorous than the lecturer who explains the pictures.

Marie Heath made quite a success in her impersonations at the Herald Square Theatre last Friday evening, when she appeared for the *Evening World* Sick Babies' Fund benefit. She was one of the hits of the bill.

Neuman, the mind-reader, will, in all probability, go on tour the coming season under the direction of Marks and Sloss. He created considerable excitement in the city the past week.

Louise Lorett's Egyptian Substitution is a big hit with Lorett's Grand company, now touring the Summer resorts.

Hadley and Hart and their company made such a hit last week at Wilmington that the engagement has been continued a week longer. Hadley and Hart then play dates until Fall, opening at Keith's, in this city, Monday. Next season may see them at the head of their own company.

Manager Amberg, of the Grand Central Palace Roof-Gardens, has effected an engagement with Elvarette, the dancer, who will appear there on Thursday evening, July 23. Elvarette will present three dances, and particular stress is laid on the light effects, which are said to be marvelous.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Vaudeville has everything its own way, or nearly so, as there are two of the other houses open, and it is a question whether they will continue through the Summer or not. The very warm weather has also kept the out door amusements flourishing. Business has also been good at the vaudeville houses.

Hopkins's Theatre: Colonel Hopkins offered the same high-class combination bill which was very enjoyable. Edison's Vitascope has proved to be an excellent drawing card. The representation of dear old Herald Square, New York City, was real indeed, and I fancied myself within a very short distance of 1432 Broadway, the home of THE MIRROR, for which all have a good word. All of the other pictures shown were distinct and interesting. The Donizettis, Hayes and Post, Boyce and Clifford, and a number of others filled out the variety bill, and the production of Lost in New York by the able stock co. was well done. The pretty Rustic Annex Garden of this theatre was also filled at the conclusion of the performance, denoting a prosperous condition of affairs about Hopkins's Theatre.

Chicago Opera House: The extremely warm weather did not keep the people away from Kohl, Middleton and Castle's successful continuous theatre, and the successful bill was, indeed, hard to resist. Katie Rooney is a finished little artist. Horwitz and Bowers repeated the hit they made previously. The three Nighton Brothers were as graceful as ever, and the others who also merit notice were Lillie Laurel, Little Bonnie, St. Clair and Lorena, Frank Burt, the two Nibbes, Richmond and Clement, John World, Delmore and Lee, Gus Bruno, four Lassards, and Tom Mack, altogether making a strong vaudeville show. Genial Jay Rial is ever on hand, with a smile for all who come his way.

Masonic Temple Roof-Garden: One of the best collections of specialties that Manager Fair has so far presented held the boards at this handsome place the past week, and the attendance was large throughout the engagement. Giacinta Della Rocca, the violiniste, of whom considerable has been said and written, is a modest, pretty girl, and plays the violin excellently. She quite captivated the audience, and was obliged to respond to many encores well-merited. "That smart bit of a man," Mark Murphy, told jokes, sang songs, and danced his way into popular favor. Emilie Edwards is a somewhat rare mezzo-contralto, and wore a very becoming gown. Annie St. Tel danced gracefully. Lizzie Raymond held the stage for about twenty minutes, and kept the audience highly entertained. De Bessel, Irene Franklin and Dixon, and Bowers and Dixon also appeared, but the hit of the bill was that refined quartette of vocalists, the Angela Sisters. Their idea of introduction was both novel and original, and they were applauded to the echo.

Great Northern Roof-Garden: The weather has been right with this resort ever since the opening, and the management certainly has every reason to feel elated over the project, as the business has been very large, Chicagoans taking to this style of pastime immensely. The past week's attraction was better than the opening bill, and included: Mary Marble, who has become a roof-garden star; Arthur Rigby told jokes, both old and new, but in a very funny way; Louis Mann was also in the co., as also were Lester and Williams, Wilson and Waring, R. J. Jose, Georgie Parker, Murray Sisters, Gertrude Saye, and Leonzo. The White Hungarian Orchestra is becoming a very popular feature of the programme, and they deserve all the good things that have been said about them.

Sam T. Jack's Opera House: Burlesque and vaudeville were given by one of Mr. Jack's cos. and the performance and business were both good. "Billee the Sailor" and "The Lively Flea," were the two burlesques. The principals were all happily cast and the ensembles well arranged, the capable chorus also did efficient work. Manager Jack will place Frank Logan in charge of one of his cos. next season.

The Orpheus Music Hall: A somewhat lengthy programme gave entire satisfaction. A minstrel first-part introduced the co. in a musical arrangement, followed by Dan and Nellie Hiatt, an excellent duo of musical artists; Georgie Emery came in for her share of the honors, Williams and Walker were pleasing, as were the Zoyarows, Marie Darcy, Ray Vernon, and Jeannette Burns. The new living pictures finished the entertainment. Manager Robert Blei is having a good Summer season of it at this place.

Electric Park: The big production of Benamela, with a host of specialty acts, has done very well, especially on the warm nights.

Coliseum Garden: America did not draw very well, and the management have shelved it, and are now giving the Firework Circus in lieu thereof.

Ferris Wheel Park: Our old friend, Tom Prior, has been secured to manage this place, and he promises vaudeville of the best kind, and general amusement that will attract crowds.

Jack and W. A. Mahara, managers of Mahara's Minstrel Carnival, have purchased a superb palace car to transport their company, and it is doubtful if a better equipped minstrel show will take the road this season.

Colonel J. D. Hopkins left last week for St. Louis to prepare for the opening of the Grand Opera House in that city, which will hereafter be under his management. Vaudeville and drama will be the policy, and the very popular prices 10, 20 and 30 cents will prevail. The pick of specialty people has been arranged for, and a carefully selected list of standard plays will be produced in conjunction with the vaudeville bills. Charles Burnham, who made a most favorable impression here in the stock co., will be in charge of the stage of the new Hopkins theatre in St. Louis.

W. V. Lyons, correspondent of THE MIRROR at Waco, Tex., called on the Chicago vaudeville man last week. He also represents the St. Louis *Sporting News* and Waco *Telephone* in that city.

Louise Bliss will have a prominent part in the new vaudeville comedy, A Booming Town, the coming season. Manager J. J. Murphy is also engaging an otherwise strong company. Fred Herms will have the music in charge.

Murry and Murphy's Comedians, supporting the well-known vaudeville light, Mark Murphy, will appear in a revival of O'Dowd's Neighbors, under the management of Jules S. Murry. The Dixie Pickaninny Band has also been engaged. Season will open in August.

The three Rubes, Dixon, Bowers and Dixon, have caught on in good shape at the Masonic Temple Roof-Garden, Manager Fair having signed them for two weeks.

Little Mary Marble made a hit at the Great Northern Roof-Garden in her "pocket edition of Fay Templeton," the past week. Her work was full of ginger, and a hearty encore was accorded her.

The vaudeville people who are in the vicinity of the Winterburn Show Printing Co., 158 Clark Street, will find THE MIRROR's vaudeville man always glad to see them. HARRY EARL.

SAN FRANCISCO, CAL.—The Orpheum has made a few changes this week. Billy Van and the Stewart Sisters closed, and the new numbers, John Mason, Marion Manola Mason, and Professor Fred Macart's dog, baboon and Monkey circus did a good act and received plenty of applause. The celebrated comedy transformation artist, Ugo Biondi, is to be the leading attraction at the Orpheum next week.

BOSTON, MASS.—In addition to the Vitascope and the Symphony concerts at Keith's this week the programme includes Mr. and Mrs. Sidney Drew in My Uncle Simpson; Caron and Herbert, Clifford and Hurth, Constanz and Ida, Walter Leon, Morton and Mack, Lew Bloom, Sam and Kittie Morton, Balabrega, Herald Square Quartette, W. H. Barber, Etta Morris, Bentley and Cameron, Arnim and Wagner, and Burt Jordan.

At Austin and Stone's this week are the wrestling bear, Otto Petersen, Neapolitan troubadours, chess automaton, Ali, George Williams, the turtle boy; Gen. and Mrs. Mite, and the Miranda band. In the vaudeville performances are McAvoy and Griffin, Bennett and Hughes, the Vidocqs, Dryden and Page, Jeffries Prudy, Tony Hart, Jr., the serpentine trio, John Prudy, Morris and Bryant, the Francis sisters, Julie Franks, Tom and Bertie Hayes and John T. Powers.

B. F. Keith's new series of living pictures, to be given next month, promise to revolutionize all similar exhibitions. E. Castel Bert has been at work for months upon them. JAMES HARRIS.

TOLEDO, O.—Casino (Frank Burt, manager): For the week closing 18, Sankey Brothers, Cendo, Florence Townsend, Norwood Brothers, Percy Sudborough, Joseph Hardman, Billy Jaxon, Charles and Corinne Carter, Hall and O'Lynn.

SPRINGFIELD, MASS.—New Market Theatre (C. W. Fonda, manager): Week of 13: Mason and Healey, the original and only one-and-a-half; Mardo, clown juggler; Barr and Evans, comedians; Jack and Rosa Burke, boxing athletes; Alec Cameron, vocalist; Baker and Randall, song and dance, and Clara Healy, song and dance.

SARATOGA SPRINGS, N. Y.—Hotel Todd, Summer Garden: May Eddyson was retained for one more week. The new faces are Aida Armour, male impersonator; Mable Chartier, serio-comic, and Sam Levi, ballads.

PIQUA, O.—Midway Park (Hardy and Sauk, managers): The following opened 12 to good business: The Seven Rinehart Sisters, Miles and Ireland, Miss May Walsh, Hanley, Logan and Hanley. Conterno's Band will present their Battles of the Nations 17.——Items: The Peters and Sisson's will play a return engagement next week. The management have secured a number of artists from the Keith Circuit to appear later in the season, they being able to break the long jump between New York and Chicago.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager). This popular house was crowded to the doors at each performance, the bill for week ending 11 consisting of Papinta, the wonderful dancer; the Meers Brothers, Hugh J. Emmett, and Edison's Vitascope.

BUFFALO, N. Y.—An excellent programme was given at Gibbs's Music Hall week of 13. Leona Lewis, the "Little Gem," is a feature of the performance, and divides the honors with Leila Trimble, a clever, versatile singer, possessing a remarkably sweet voice. Vallie Eager and Leah Starr have proved very attractive in songs and dances. The hall has been crowded at each performance. Entirely new bill 20.

Jaeger's Roof-Garden continues its popularity as a Summer night resort. A good performance is given, and there is not an evening when the garden is not taxed to its capacity. People are often turned away.

MATTERS OF FACT.

Elliott and Geiger have secured the lease of the Grand Opera House, Salem, Ohio, for a term of years, and will book it in conjunction with the Warren Opera House at Warren, Pa., which they also control. The Grand is a ground floor house, with a large stage, and a seating capacity of 1000. The Warren is one of the finest theatres in Pennsylvania. First-class attractions only will be booked at both of these houses, and the number will be limited.

Managers of legitimate attractions who wish an experienced Shakespearean actor for juvenile roles, can secure Joseph Farrell, who is disengaged. He may be addressed 903 South Dubuque Street, Iowa City, Ia.

Ernie Veronee, who has appeared successfully on the vaudeville stage, will star next season in a play called The Buckeye, and will be under the management of J. L. Veronee and "Max" Lee, who are now booking her tour.

The report that the Lansing Theatre, Lincoln, Neb., will close at the expiration of Ed A. Church's lease is strenuously denied by Lansing and Oliver, the proprietors, who intend running the house after Nov. 23. They will continue to play the same line of first-class attractions as heretofore, and their representative, who is now in New York, is booking the house.

Harry Dickson, who came over here originally with Bolossy Kiralfy in 1889, creating the eccentric character part of Jolly Devil Discord, in Antiope, and afterward one of the principal comedians with Jennie Kimball and Corinne's company for four seasons, has been doing most effective work with the Temple Opera company, at Indianapolis. Mr. Dickson has not yet signed for next season.

Eleanore Barry has just returned to town after a four weeks' sojourn at Chatauqua Lake and Bradford. She has not yet closed for next season, and is open to offers from first-class attractions.

The "Taylor" trunk has long been a make guaranteeing the best quality in the line of theatrical trunks. The Taylor Trunk Works of Chicago have been manufacturing them for thirty-seven years, and their durability to stand the wear and tear of travel is well known. Their New York branch is now located at 1438 Broadway, where a comprehensive line of trunks and traveling goods are kept in stock.

Parsons's New Theatre at Hartford, Conn., is one of the handsomest theatres in the country, is built on the ground floor, and the appointments are modern in every detail. It is always stocked with good scenery. Manager H. C. Parsons, who also has the Park City Theatre, Bridgeport, Conn., is represented in New York by Julius Cahn and other agents.

Character actor who can sing and dance, and pianist who can act and sing, are wanted for the Carrie Stoyle Vaudeville company, Brandon, Man.

OBITUARY.

Logan Fuller died of consumption at his father's residence, Montreal, July 10. He was one of the authors of Lost—24 Hours, in which Robert Hilliard starred last season, and this play, written in conjunction with W. A. Tremayne, was his first dramatic effort. He was only twenty-two years old, and his work gave promise of a brilliant career. He had suffered with lung trouble for some time, and while in New York, last September, to witness the production of Lost—24 Hours, he was seized with a violent hemorrhage, from the effects of which he never entirely recovered.

Joseph Alfred Novello, the organist, composer and scientist, died at Genoa, Italy, July 17, aged eighty six years. His father, Vincent Novello, was a London music publisher, and the son inherited his talents and his business. Joseph Novello has composed a great quantity of church music, and was a friend of Mendelssohn, and many other famous musicians.

Sidney Beresford Pickhardt, husband of Lillian Clower Kelsey, formerly with Edwin Booth, Kate Claxton, and the original Uncle Tom's Cabin company, died at Glasgow, Scotland, July 15.

Mrs. Frank Wise, first wife of S. B. Duffield, a manager, died here on July 20. She is survived by five children.

Charles Brown, a dentist of this city, formerly manager for the Hanlon Brothers, died at his home here recently.

Mrs. Annie E. Firman, the mother of Mrs. John Jack, died on June 16, and the remains were interred in the New York Bay Cemetery on June 17.

Married.

CROSS—ROGERS.—Warren N. Cross and May Rogers, at Mount Vernon, Ill.

CURRAN—MILTON—Edward Curran and Madge Milton (Mae Pay), at Lampasas, Tex., July 8.

LA PICE—WEST—On Tuesday, July 14, 1896, at the West Hotel, Minneapolis, Minn., by the Rev. James Byrne, Eugene B. La Pice, of Lauderdale, Louisiana, to Nellie W. West, younger daughter of Colonel John T. West, of Minneapolis.

SEGMANN-WOLFF—Martin Segmann and Phila Wolff, in New York, on July 17.

Died.

FULLER—Logan Fuller, at Montreal, on July 10, of consumption, aged 22.

NOVELLO—Joseph Alfred Novello, at Genoa, Italy, on July 17, aged 86.

PICKHARDT—Sidney Beresford Pickhardt, at Glasgow, Scotland, on July 15.

WILTON—Grace Wilton, at Spokane, Wash., on July 15.

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FOURTEENTH STREET THEATRE, ST. LOUIS.

George McManus has secured the Germania Theatre, St. Louis, and rechristened it the Fourteenth Street Theatre. Mr. McManus's lease extends over a period of years, and he will spare no effort to make his new acquisition one of the strongest and most popular playhouses in St. Louis. The theatre is situated on Fourteenth Street, near the Exposition building. The location is all that could be desired. The majority of the street-car lines of the city run by its doors, while it is most easy of access from all points. The house is modern in every respect, possessing all the latest improvements in the way of electricity and stage accommodation and mechanism. The very largest traveling combinations will find plenty of room for their scenery and effects. Mr. McManus will continue at the Fourteenth Street Theatre the same liberal management that made the Grand Opera House under his direction such a success. The prices will range from 25 cents to $1 50. The capacity is 1500. None but recognized high-class attractions will be booked. Mr. McManus is in New York, and will remain here for a few weeks. He may be addressed care McConnell's Theatrical Exchange, which will also represent Mr. McManus in this city.

ROSABEL MORRISON IN CARMEN.

Rosabel Morrison will appear in a dramatization of Carmen next season under the management of Edw. I. Abram, who will surround her with a strong company and a fine production. There is certainly a strong wave of interest surrounding Prosper Merrimee's interesting romance, and Miss Morrison is eminently fitted for the part, both as to appearance and temperament. Miss Morrison's version was adapted by Misses Marie Doran and Mollie Revel, and is said to be more exhaustive than any other stage version. It includes the character of Garcia, the convict husband of Carmen, who plays an important part in the story, but who has strangely been omitted in other adaptations, possibly because the opera has usually been taken for a model instead of the original tale. Miss Morrison will have as leading support Mr. Edward Elsner, who has been her father's leading man for the past three seasons. An interesting novelty will be a part of this performance. The now famous Eidoloscope has been secured and by its means there will be given, incidental to the last act, a reproduction of a genuine bull fight, lasting fully fifteen minutes. The bull fight incident is particularly applicable to the story.

JULIUS CAHN'S THEATRICAL GUIDE.

One of the season's greatest novelties will be the appearance this week of Julius Cahn's Official Theatrical Guide, containing all information of interest to the theatrical profession, and being the most important publication of its kind yet issued. Mr. Cahn promised the book by July 15, but it was delayed by the bookbinder's strike at least a week. The profession will be surprised to find such a complete book. In addition to the name of every theatre, its dimensions, manager, and attaches in the United States, Canada, and Mexico the transfer companies, hotels (with rates), and railroads (with agents), will be given. The beautiful portraits of leading players, and the principal trunk lines will appear. Mr Cahn has gone to great expense in producing this book, and has been so much encouraged by a large subscription list that a second edition is being arranged. The Guide will positively be ready July 23, and will be on sale at Mr. Cahn's offices and McConnell's Exchange, as well as at every hotel newsstand in New York, and throughout the country.

THE DANDO PRINTING COMPANY.

The business of the Ledger Job Office, Philadelphia, having been discontinued, Thomas F. Dando, for a number of years the general manager of the same, has organized the Dando Printing and Publishing company, of which he is the president. He will give his personal attention to the theatrical and commercial work of the concern, his long connection with the Ledger Job Office giving him a thorough knowledge of what is desired by managers. They have the facilities for doing all kinds of show printing, making a specialty of poster work, an effective way of getting your attraction before the public. The offices are located at 34 South Third Street, Philadelphia. George J. Phillips, their New York representative, may be seen at 105 East Fourteenth Street.

MURRAY AND MACK'S COMPANY.

Murray and Mack's season opens Aug. 24 at Indianapolis, with the following company: Leonard Delmore, Fred Wilson, Fred De Noe, George M. Decker, Charles Lamb, Frank Neville, Gracie Cummings, Mayme Taylor, the Deane Sisters, Kitty Wolfe, Clara Howard, Madge Taylor, Jennie Barr, Lucille Lewis, Ray Emery, Frank Miller, agent; Harry Woollett, advertising agent; Herbert Dillen, musical director; Joe W. Spean, manager; Murray, Mack, and Spean, equal owners. They will produce the second of their "Finnigan" series, by George H. Emerick, entitled Finnigan's Courtship. Time is booked solid in cities. Manager Spean is now the guest of Ollie Mack at Centreville, Ind., while Charles Murray is at Muncie, Ind.

AGENCE THEATRALLE UNIVERSELLE.

The Agence Theatralle Universelle is a new theatrical enterprise, founded by William Calder, who has established offices on the Continent, in London, and New York, and is opening negotiations for an agent in Australia, by which means he will handle all the best foreign attractions. Having agents on the European Continent, he will be able to purchase the American rights of all the best European successes. The agency is principally to deal with the purchase of plays, and their presentation in various countries. William Calder will personally attend to the business in America, while Henri Verstraete will be in Europe at the Theatre Flamand, Antwerp, and G. M. Polini will look after the English business.

THE AMERICAN THEATRICAL EXCHANGE.

During the month of July the business of the American Theatrical Exchange has been far in excess of any month this year, and this in the face of the general stagnation of business in theatrical affairs. Routes were arranged and time booked for Fregoli, Minnie Maddern Fiske, William Barry, Al. G. Field, Darkest Russia, Primrose and West's Minstrels, Coon Hollow, Carl Haswin's A Lion's Heart, W. H. Power's Shannon of the Sixth, Donald Robertson's production of The Man in the Iron Mask, Roy Rose Opera company, and many others equally strong. The offices have been crowded daily with out-of-town managers, while an air of activity and prosperity pervades every portion of the Exchange.

M'CONNELL'S EXCHANGE.

A gratifying increase in business has followed the association of John F. Harley with McConnell's Theatrical Exchange. Both Mr. McConnell and Mr. Harley have been warmly congratulated on the deal. The connection of two men so thoroughly acquainted with theatrical affairs is bound to result favorably to managers and theatres represented. Both give their whole time and attention to the Exchange, Mr. Harley in particular looking after the booking department, while Mr. McConnell takes care of those traveling managers whom he specially represents.

A NEW PRODUCTION OF THE ENSIGN.

Allen and Taylor have secured the rights to The Ensign, and, opening early in September, their tour will cover the Western towns, and later extend through the South. All the original scenic and mechanical effects will be carried, and an excellent company has been engaged. Bessie Taylor will be featured in the production.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Ackerstrom, Ullie
Arlington, Arlie
Allen, Blanche
Athens, Arline
Bancroft, Viola
Bell, Frankie
Bertram, Helen
Buchanan, Virginia
Bennett, Johnstone
Burkhart, Miss
Bell, Mrs. Laura Joyce
Barrington, Ethel
Bell, May
Bertelle, Ailleen
Bridges, Winona
Barrymore, Ethel
Brockway, Mrs. Rose
Cummens, Ellen
Coombs, Jane
Clark, Lida
Clough, Mrs. Will
Creedon, Virginia
Cuthbert, May
Cutting, Mrs. M. S.
Chase, Hettie B.
Coghlan, Rose
Cathart, Mrs. Jas. L.
Carson, Tessie
Chase, Florence
Delaro, Dickie
Dodd, Emily
Davidson, Pauline
De Janes, Marie
Dickson, Mrs. Maud
Davidson, Mabel A
D'Arville, Camille
Dudley, Mae V.
Donnette, Iva
Da Costa, Fanny
Dale, Estella
Drew, Dorothy
Edwardye, Jerome
Evans, Lizzie
Erving, Mrs. I. Eberle
Eden, Mrs. E. A.
Evens, Sadie
Ellis, Madge
Emmett, Katie
Edwards, Helene
Friedholdt, Mrs. S. E.
Fountainbleau, Ella
Fleming, Katherine M.
Ferguson, Mrs. J. S.
Fisher, Adele
Grand, Sarah
Gayler, Mrs. Chas.
Gilroy, Mamie
Green, Cora B.
Gertrude Sisters
Gates, Olive
Gilroy, Laura
Gilsay, Mamie
Helene, Lizzie
Harndon, Harriet
Hanson, Mrs. A. D.
Heckler, Nettie
Hosmer, May
Heyward, Nina
Herndon, Agnes
Hilton, Eloise
Hanlon, Toma
Harrison, Miss Benj
Halpin, Mrs. S. C.
Irving, Isabelle
Jordan, Carina
Jaquanive, Mme.
James, Millie C.
Johnson, Kate
Jarbeau, Vernona
King, Mrs. T.
Kirkham, Mrs. A.
Knowlton, Inez
Kopp, Norma
Lamar, Lee
Larkin, Lota L.
Lovejoy, Belle
Luthey, Miss C. E.
Leslie, Bessie
Lander, Mrs. Frank
Lackaye, Alice E.
Lyford, Nettie
Lawrence, Alice
La Porte Sisters
Miller, Mrs. Louis Merrick, May
McCaull, Angela
Mitchell, Kittie
Muller, Elsie
Mead, Mrs. Chas.
Meredith, Letta
McElroy, Louise V
Magill, Gertrude
Martford, May
Nitcher, Mrs. N. J
Nichols, May
Near, Mrs. M. B.
Norwood, Bessie
Newham, Rose
Neilsor, Anna M.
Onri, Adele P.
Putter, Mabel "Patrice"
Philips, Bessie
Powell, Etta
Randall, Sallie
Raymond, Julia
Rock, Ida
Ring, Julie
Reid, Mrs Bertha W
Rigl, Emily
Reynolds, Mrs. W. A
Relyea, Cora
Rhoades, Kittie
Rankin, Mrs McKee
Redpath, Ollie B.
Ranous, Ada
Roy, Uima L.
Sylvester, Laura B.
Stuart, Sadie
Sargent, Isabelle
Stokes, Emma
Stuart, Irene
Snyder, Lenore
St. John, Frankie
Sherwood, Grace
Sinclair, Maud
Suitzs, Anna
Strebig, Mrs. G. V.
Trenville, Helen
Tabor, Julia M.
Tyler, Ethel
Thompson, Belle G
Tannehill, Mrs F. A.
Tittle, Charlotte
Vance, Eunice
Van Courtland, Marion
Van Etta, Ada
Veronee, Ernie
Wilson, Florence B.
Wallis, Gladys
Williams, Eva
Wells, Hazel
Williams, Mrs. Barney
Welch, Eva
Waldron, Miss E.

MEN.

Adams, Edward B.
Abott, Chas.
Adams, J. K.
Baldwin, Mr. and Mrs. Walter S.
Butler, Chas.
Finkhurst, Frank J.
Brooke, W.
Bidwell, F. W.
Bryton, Frederick
Bassett, Chas.
Barker, John
Beresford, Frank
Brooks, Chas. B.
Benedict, W. J.
Bink, F. W.
Butler, Frank
Barry, Wm.
Benedict, Aiden
Bernard, Gus
Baldwin, Walter S.
Bosco, Signor
Beamish, Charles
Baldwins, "Mind Readers"
Bowman & Young
Booth, Kyrle
Bolger, J. P.
Boyer, Willie E.
Burke, John J.
Bennett, Clarence
Bevins, Jas.
Brandt, Dave
Bonta, D. A.
Bell, Digby
Beers, Newton
Colfax, Frank
Collins, Edwin
Callicothe, J. W.
Clark, Le Freddie
Conroy and Fox
Clifton, Harry D.
Coveney, Howard
Crawford, A. L.
Castle, Harry
Calina, Mr
Cohen, Meyer
Curtis, Willard
Comley, W. J.
Carlisle, Jesse D
Cawthorn, Herbert S.
Curtis, W. M.
Conant, Frank
Campbell, Smith
Clusum, Melvin J.
Collier, Edmund
Cusack, Joseph
Callahan, Chas.
Campeau, Frank
Curtis, Harry G.
Carlton, Maurice
Dunne, John W.
Downing, W. W.
Dallon, E. J.
Drew, Sidney
Ditrichstein, Leo
Dixey, Henry E.
Davison, Frank
Davidson, Frank S.
Dietz, Frank
De Bondy, Fred D.
Dillingham, Chas. B.
De Vonde, Chester
Dickson, Chas.
Donnelly, H. Grattan
Engelhardt, F. J.
Emmet, J. K.
Elsner, Edward
Ezeit, Herman
Eustice, Fred J.
Evans, Griffith
Elmer, David
Eversale, Wm. K.
Eastwood, Chas.
Eddinger, Lawrence
Fulton and Sloan
Ferry, Edwin
Fox, Eddie
Fenwick, Harry
Florence, Neil
Flynn and Sheridan
Freeman, Max
Fedrus, J. M.
Gardner, Chas. A.
Garside, James
Grant, Lawrence
Gibney, Morgan
Gibson, Arthur V.
Grau, Robt.
Gilmaine, C. Garvin
Geldert, Clarence
Grinnell, Ben F.
Handley, J. M.
Hogan, J. B.
Hasson, E. J.
Hasty Brothers
Hart, Tony, Jr.
Hatch, Wm. R.
Hickey, John C.
Hors, Charlie
Husted, H. C.
Hanson, John T.
Hill, Gus
Hartwig, Mr.
Howard, E. N.
Harlow, A. T.
Hall, Jim
Hanbury, W. D.
Harris, Henry B.
Hogan, John B.
Henry (Agent)
Henderson, W. F.
Harold, Stuart
Holden, Harry
Hoey, Geo.
Hanford, Jas. B.
Heit, Fred
Hawthorn, Chas.
Ince, John E.
Irvin, Fred
Jahner, Joseph
Johnstone, P. F.
Jackson, L. B.
Johnson, Orrin
James, J. L.
Jess, John W.
Johnson, Truman
"Jordan Family"
Kelly, Dan'l A.
Kent, Seth M.
Kahn and Meyers
Kennedy, John J.
Kearney, James
Kennedy, Pete
King, Emmett C.
Lantz, J. C.
Leiden, Frank
Lesoir, George
Loomis, E. E.
Lothian, Napier
Levis, M. B.
Leerburger, Jeff
La Marr, Harry
Leahy, Edward
Little, Arthur W.
Lonergan, Lester
Lottus, Walter
Lytell, Wm.
Lawton, Mr. and Mrs Frank
Leigh, Clifford
Lee, Edward
Lavall, L.
Mainhall, H.
Meldon, H. P.
Murphy, Joseph
McGowen, Wm.
Moore, Jos. E.
Maxwell & Simpson
McIntyre & Heath
Mully, Wm. L.
Main, Walter, L.
Martin, J. B.
Morris, Geo. O.
McCullough, E. J.
Mgr. Harper Deitrick co.
Morris, Al
Myers, Hy
McCarthy, Dan
McCabe, John C.
Metcalf, E. S.
Miller, Max
Marriott, Chas.
Miller, C. T. R.
Mackie, Jas. B.
McLaughlin, Chas.
McWade, Edward
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Perlet, Herman
Payton, Ike
Pollock, Frank V.
Powers, Jerome
Porter, S.
Power, W. H.
Pattee, Herbert
Pulsifer, Chaun'y G.
Parry, W.
Penrose, G. Arthur
Pope, Chas. R.
"Pantzer Trio"
Praice, Chas. A.
Pascoe, W. H.
Parry, Frank G.
Ricci, H. S.
Ritchie, Mr
Ridale, George
Raymond, Richard
Roberts, Walter
Reynolds, Gyles
Rawls, Erlinger and Campbell
Reincan, Franz
Rodriquez, L. J.
Robish, John
Rainsburg Comedy Co.
Rareshide, Geo. H.
Royle, E. M.
Richardson, Frank
Richards & Pringle
Rich, Harry
Robbins, Fred
Reid, Harry W.
Reilly, J. A
Reynolds, Chas. & John Grieves
Stevens, Ed
Scully, David.
Smith, Dwight
Sheldon, Herman
Shannon, Thos. N.
Schilling, Will H.
Shea, Thos. E.
Strebig, Isaac V.
Swan, Mark E.
Smiles, F. F.
Smith, Arthur G.
Stark, Theodore
Sullivan, James W
Smith, Hubert L.
Sharpley, A. J.
Stevens, Ogden
Siebro, Geo. S.
Shesgreen, Jas.
Taylor, Geo. R.
Travers, Billy
Thomas, Rene
Townsend, Lee
Temple, Jim
Thornton, Thos.
Taylor, Chas. A.
Thompson, W. H.
Tupper, Sheridan
Taber, Robt.
Thompson, Harry
Thompson, Thos. E
Udell, Chas.
Voelckel, R.
Wesner, Burt
Wolfe, Harrison J.
Williams, Fred G.
Webster, Harry
Warmington, Wm.
White, E. C.
Wherry, K. J.
Wilson, Geo. W.
Willey, George H.
West, John T.
Ward, James
Williams, Jesse
Wessells, George
Weaver, Jasper
Woods, David H.
Woods, N. S.
Williams, Barney
Wilkes, John W.
Wall, Jimmy
West, William
Young, Chas. L.

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